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ILLUSTRATIONS OF SCHOOL CLASSICS





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OF
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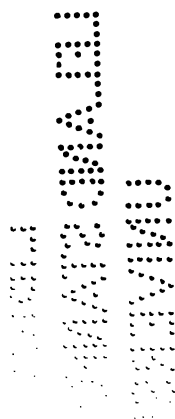
G. F. HILL, M.A.
OF THE BRITISH MUSEUM

WITH 20 COLOURED PLATES

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PREFACE.

THE illustrations described in this book have all, with some half-dozen exceptions, already appeared in the various volumes of "Elementary Classics" published by Messrs. Macmillan. As these little text books cover a fairly wide field, it seemed worth while to collect and briefly to describe the illustrations which they contain, omitting one or two which appeared to be unnecessary, and adding others to fill certain gaps in the range of antiquities. Considerations of space, however, made it desirable to restrict the additions; and if it is felt that certain aspects of ancient life are over-represented in comparison with others, the defence may be urged that this is not a Classical Dictionary, but only a companion volume to a series already published. Had space been unlimited, the descriptions might have been made much fuller, and an introduction, on the nature of the monuments from which our knowledge of the concrete side of ancient life is derived, might have been added. As it is, I have had to dispense with the latter, and practically to exclude from the former the sort of information about mythology and history which will be found in the ordinary commentaries on classical texts. The Bibliography will, I hope, be not merely an acknowledgment of those writers to whom I am indebted, but also of service to teachers who have access to archaeological libraries, and wish to find other illustrations and

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descriptions of the same or similar subjects on a more elaborate scale. To them—and may their numbers increase!—I need hardly point out that the Bibliography is not meant to be complete. As a rule, however, it contains a reference to the work from which the illustration was actually taken, when not derived from an otherwise unpublished object.

The arrangement and classification of the illustrations has been a matter of some difficulty. The index may serve to remedy the defects—to none more patent than to myself—of the system adopted.

A certain amount of actual space might have been saved by adopting the atlas form, but only at the expense of handiness. Such a form, and the unwieldy proportions involved, must be fatal to the popularity of books intended to impress on the young a sense of the realities of ancient life. The disinclination to refer from text to plate is innate in most people, and the schoolboy has a sound, if unformulated, appreciation of the winged word of the Alexandrian scholar-poet, *μέγα βιβλίον μέγα κακόν*. I shall be satisfied if he does not discover the applicability to this volume of the other criticism, as tersely put by the Boeotian and Dicaeopolis:

μικρός γὰρ μάκος οὗτος· ἀλλ' ἅπαν κακόν.

I have to thank Mr. H. B. Walters for most valuable assistance which he has rendered me by reading the proofs

G. F. HILL.

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CHAPTER I.
RELIGION AND MYTHOLOGY.



1. The Birth of Zeus.

Terracotta relief in the British Museum.

At the birth of Zeus it was feared that he would suffer the fate of other of Rhea's children, and be devoured by

his father Cronus. The noise of his cries was therefore drowned by the Curetes, who danced around him beating their shields with their swords:—

Curetum sonitus crepitantiaque aera.

Verg. Geo. iv. 151.

This myth doubtless grew out of a desire to account for the wild dances connected with the ritual worship of Rhea. On this slab, which formed part of a wall decoration, the baby Zeus sits on the ground; he is identified by a tiny thunderbolt behind him. The Curetes wear crested helmets, cuirasses with short chitons under them, cloaks fastened round the neck, and greaves. The four holes in the slab are for nails to fasten it to the wall.

2. Zeus.

Silver coin (tetradrachm) of Messene in Peloponnesus of about 300 B.C. In the British Museum.

Zeus is hurling his thunderbolt with his right hand, and letting fly his eagle from his left. In front is a tripod. The figure is perhaps copied from a famous statue of the Zeus of Ithome, made by the sculptor Agelaidas for the exiled Messenians whom the Athenians established in Naupactus in 455 B.C. The inscription to the left is ΜΕΣΣΑΝΙΩΝ, while above the tripod is the name ΣΩΣΙΚΡΑ(τους) of the magistrate who issued the coin.



3. The Zeus of Pheidias.

Bronze coin of Elis, struck in the reign of the Emperor Hadrian (A.D. 117-138); at Florence.

Pheidias' greatest work was generally acknowledged to be the colossal gold and ivory statue of Zeus in the temple of that god at Olympia. The god was seated on an elaborately decorated throne; in his right hand he held a Victory, in his left a sceptre. A few badly preserved coins of Elis (the festival-place of Olympia was under the protection of the Eleans, and nearly all their coins refer in some way to the Zeus of Olympia) are all that we have to show us what the statue was like. This coin is inscribed *ΗΛΕΙΩΝ*.



4. The Zeus of Pheidias.

Bronze coin of Elis, struck in the reign of the Emperor Hadrian (A.D. 117-138); in the Bibliothèque Nationale, Paris.

A badly preserved coin of Elis (*ΗΛΕΙ...*), representing the head of Zeus, wreathed with laurel, and probably reproducing more or less closely the type of the Zeus of Pheidias (see No. 3). The story went that when Pheidias was asked what was the idea of Zeus which he wished to embody in solid form, he quoted the lines of Homer:



ἦ, καὶ κυανέῃσιν ἐπ' ὀφρύσι νεῦσε Κρονίων·
ἀμβρόσια δ' ἄρα χαῖται ἐπερρώσαντο ἀνακτος
κρατὸς ἀπ' ἀθανάτοιο, μέγαν δ' ἐλέλιξεν Ὀλυμπιον.

Il. i. 528-30.

5. The Zeus of Otricoli.

Mask in the Vatican, Rome. Roman copy of a Greek original of the Hellenistic period.



A bust, cut away behind so as to form a mere mask, representing Zeus with heavy, leonine hair. The head was once supposed to be a reproduction of the type introduced by Pheidias (see No. 4); but although the influence of Pheidias is dimly to be traced, this head lacks the strength and severity of fifth century sculpture,

and without doubt the original from which it is copied was made at least a century later than the time of the greatest of Greek sculptors.

6. Zeus and Dione of Dodona.

*On a silver coin issued by Pyrrhus, King of Epirus (295-272 B.C.).
In the British Museum.*



As King of Epirus, in which kingdom Dodona was situated, Pyrrhus placed on his coins the head of the Dodonaean Zeus. The god is crowned with a wreath of leaves from the oracular oak which was sacred to him. Comp. Ovid, *Met.* vii. 622:

Sacra Iovi quercus de semine Dodonaeo.

The letters underneath the head are the signature of the official who issued the coin. On the reverse is the goddess Dione, enthroned. She wears a tall cylindrical head-dress, holds a sceptre in her right, and with her left holds out her mantle-veil in the attitude in which brides were conventionally represented. The inscription is ΒΑΣΙΛΕΩΣ ΠΥΡΡΟΥ, and below is the mint-mark Α.

7. Jupiter Capitolinus.

*Roman silver coin (denarius) issued by M. Volteius about B.C. 78.
In the British Museum.*



Head of Jupiter wearing a laurel-crown.
The reverse shows his temple on the Capitol
(No. 532).

8. Jupiter Stator.

*Gold coin (aureus) of the Emperor Antoninus Pius (A.D. 138-161);
struck between 140 and 144 A.D. In the British Museum.*

The coin is inscribed IOVI STATORI—'to Jupiter Stator.' His temple is supposed to have been founded originally by Romulus; M. Atilius Regulus again founded a temple to him in 460 A.U.C. (B.C. 294). The temple in later times stood near the arch of Titus. It is represented on a relief (No. 531), where a statue of the god is seen within the temple, holding sceptre in his left, and thunderbolt in his right hand.



9. Thunderbolt.

*Brass coin (sestertius) of the Emperor Antoninus Pius (A.D. 138-161)
issued between 140 and 144 A.D.*

The thunderbolt of Jupiter consists of a central dart pointed at both ends, with a double pair of wings to speed it on its way, and two sets of four pointed rays representing coruscations of lightning. The coin is inscribed PROVIDENTIAE DEORVM and S.C. (for *Senatus Consulto*, the Roman Senate under the Empire possessing the right to issue brass coins).



10. Zeus and Typhos.

On a black-figured vase at Munich, of the latter half of the sixth century B.C.



Zeus (ΙΕΥΣ), wearing a himation over his breast and shoulders, runs forward and hurls his winged thunderbolt at the giant Typhos or Typhoeus, who is represented with wings and a double serpent-tail neatly arranged under him. The half-kneeling attitude of Zeus is the primitive method of representing rapid movement.

11. Battle of the Gods and Giants.

Red-figured vase in the Hermitage, St. Petersburg; about 480 B.C.



Zeus is in his four-horse chariot, which is driven by the goddess of Victory. With his left hand he holds on to the reins of the car, with his right he hurls his thunderbolt. On the left is Athena, with crested helmet, shield and

spear, thrusting downwards at a giant. On the right Artemis kneels to discharge her bow at another of the enemy; her quiver is at her side, and she holds two more arrows in her hand; her dress is a short chiton and hunting-boots. Heracles—as a demi-god—is on the lower level; he has seized a giant by the hair, and is about to despatch him with his club. In the middle is a giant who has been struck with a thunderbolt; he, like Heracles, wears a lion's skin tied round his neck. On the left are two more giants, one of whom is thrusting with his lance at Athena. The figures of the giants are all cut off below the knees, as if they were rising out of the earth; this is probably intentional, as an expression of their being children of the earth—*γῆγενεῖς*.

12. Zeus and the Giants.

Sardonyx cameo at Naples. Second century B.C.



The gem is engraved by the artist Athenion (ΑΘΗΝΙΩΝ). Zeus rides in his chariot over the bodies of two giants, whose lower limbs are serpents (cp. No. 13). He holds his sceptre in his left hand, and hurls his thunderbolt with his right. One of the giants holds a torch (!).

13. Battle of the Gods and Giants.

Relief on a Roman sarcophagus in the Vatican.



The relief only represents the giants in their vain attempt to storm the heavens; the hopelessness of their task is somehow brought out by the fact that the victorious gods are not represented at all. The weapons of the giants are rocks. Their legs end in serpents—the significance of which is that they are the children of earth, and the snake was to the Greeks a symbol of the earth spirit and the underworld.

14. Ganymede carried up to Olympus.

Group in the Vatican. Ancient marble copy of a bronze original of the fourth century B.C. Restored: head and wings of eagle; nose, neck, right forearm, nearly all left arm, legs from the knees (except left foot), and the greater part of the dog.

Leochares, a Greek sculptor of the fourth century B.C., made the bronze group of which this is doubtless a reproduction. The eagle sent by Zeus to carry up the beautiful young shepherd has seized him, but, in Pliny's words, seems careful not to hurt him, even through his garment. Ganymede holds (if the restoration is correct) his shepherd's stick (*pedum* or *λαγωβόλον*) in his right

hand; his dog (mostly restored) lifts up its head and howls at the loss of its master. The shepherd's pipes lie



on the ground at the foot of the tree trunk which forms the support of the whole.

15. Io, Hermes, and Argus.

*Greek red-figured vase-painting, formerly at Naples.
Fifth century B.C.*



Argus is represented with a double head (as a fragment of Hesiod describes him, *τέτρασιν ὀφθαλμοῖσιν ὀρώμενον ἔνθα καὶ ἔνθα*) like the Roman god Janus, and also with eyes all over his body (*μυριωπός*, says Aeschylus, *Prom.* 569; *centum luminibus cinctum caput Argus habebat*, Ovid, *Met.* i. 625). He wears a petasos and animal's skin, and wields a club. Hermes, wearing a long chiton and chlamys, is about to cut him down with a sword; Io flies in terror from the scene.

16. Io, Argus, and Hermes.

Wall-painting from Herculaneum.

Hermes has taken off his characteristic hat (see Nos. 15, 57, etc.), and hides his herald's wand (*κηρύκειον*, *caduceus*) under his cloak; but he still wears his wings on his sandals. Argus is dressed as a shepherd, his crooked staff or pedom leaning against his knee. He stretches out his hand to take the Pan's pipes (*fistula*) on which Hermes has just been performing. Io, her transformation into a cow just indicated by the horns on her forehead, sits watching what goes on.

17. Danae and the Golden Rain.

Greek red-figured vase from Caere in Etruria (early fifth century B.C.).



Danae (ΔΑΝΑΕ) is in the subterranean chamber in which her father Acrisius shut her up lest she should become, according to the oracle, the mother of one who should kill his grandfather. But Zeus visits her as a shower of golden rain. She is seated on her richly decorated bed, her feet on a footstool, looking up in astonishment. A mirror and some article of clothing (a cap?) hang on the wall. Danae wears a long chiton, and a mantle is wrapped round her waist and knees; she holds in her hands the ends of the fillet which confines her hair. The myth is generally supposed to mean that the heavens fertilise the earth by rain; Horace's notion (*Od.* iii. 168, *converso in pretium deo*) may be regarded now as a somewhat poor joke, but would probably have been taken seriously by some ancient expounders of myths.

18. Europa.

Marble group in the Vatican.



The figure of Europa is restored (probably correctly) from the girdle upwards. She kneels on the swimming bull; but the attitude is evidently suggested by that of Victory or Artemis as represented subduing a bull.

19. Zeus Ammon.

*Silver coin (stater) of Cyrene, of the early fourth century B.C.
In the British Museum.*

The god of the Libyan oasis is represented with a laurel wreath, like the ordinary Hellenic Zeus, but is distinguished by the ram's horn springing from his head. See No. 20.



20. Zeus Ammon.

Marble bust at Naples.

The god of the famous oracle in the Libyan desert represented with ram's horns and ears ; in other respects face is noble, and closely resembles the types of Zeus : Dionysus. It was this god who gave a favourable response to the questions addressed to his oracle by Alexander the Great ; and the ram's horns with which Alexander is sometimes represented (cp. No. 257) are due to his connection with the Libyan god.

21. The Three Deities of the Capitoline Temple.

Roman medallion issued in the reign of Trajan (98-117 A.D.).

The temple of Capitoline Jupiter contained three divisions; that on the right of Jupiter's own sanctuary was occupied by Minerva:

*proximos illi tamen occupavit
Pallas honores.*

Hor. Od. i. 12, 19,

while Juno was on his left. So, too, on this medallion Jupiter, his left hand resting on his sceptre, his right holding his thunderbolt, stands in the middle, his eagle at his feet. On his right is Minerva, armed with helmet, aegis (slung across her breast), shield and spear, accompanied by her owl; on his left Juno, veiled as the bride of Jupiter, holding in her right hand a libation-saucer (*patra*), her left resting on her sceptre. Her attendant bird is the peacock.



22. Hera Lacinia.

Silver coin (stater) of Croton, in Bruttium, of about 400 B.C. In the British Museum.

The temple of the Lacinian Hera (cp. Verg. *Aen.* iii. 552) was one of the most famous shrines in all Italy, and her festival, or *πανήγυρις*, was attended by Greeks from all the South Italian colonies. The shrine is described by Livy, xxiv. 3. Hannibal dedicated an altar there with a long inscription, Liv. xxviii. 46. The goddess wears a crown with floral decoration.





THE BARBERINI JUNO

23. Juno.

The Barberini Juno, statue in the Vatican.

Both arms, with sceptre and patera, are restored (but rightly); so too the foreparts of the feet.

The finest of extant representations of Hera. She wears a tall stephane on her head, long ungirdled chiton, and peplos. She is probably represented in her aspect as the goddess of marriage ("Ἡρα τελεία, Juno pronuba).

24. Juno.

Roman silver coin (denarius) issued by L. Rubrius Dossenus about 86 B.C. In the British Museum.

The goddess wears a veil (as the bride of Jupiter) and a diadem of pearls; behind is seen her sceptre. The inscription is **DOS** for *Dossenus*, the nomen and praenomen **L. RVBRI** being placed on the other side of the coin.



25. Juno Moneta.

Roman silver coin (denarius) issued by L. Platorius about 75 B.C.

Juno Moneta presided over the mint, which was in her temple on the Capitoline. From her the word *moneta* came to be used for 'coined money.' She is represented wearing stephane, earring and necklace; behind is her name **MONETA**, and in front (not shown on this specimen) should be the letters **S.C.** for *Senatus Consulto*.



26. Juno Lanuvina.

Colossal statue in the Rotunda of the Vatican. About second century after Christ.



Chief restorations: both arms, both feet, the serpent, lower part of the face, the free ends of the goat's skin.

Juno Sospita, more often perhaps known as Lanuvina, from the fact that her chief sanctuary was at Lanuvium, was represented in Roman art in a form very different from the ordinary idea of Juno or the Greek Hera. The only thing which reminds us of Hera in this figure is the diadem in the hair. She wears on her head the skin of a goat (the horns are better seen in Nos. 27 foll.), which also forms an over-garment, the fore-legs being tied round her neck. The shield which she carries is (restored, more or less rightly) of a peculiar shape (see Nos. 27 foll.), similar to that of the *ancilia* (Nos. 335, 336), and also of the Mycenaean and Boeotian shield—in fact, a survival from very primitive times (see Nos. 442, 444, 252). Her feet (restored) are in shoes, which turn up at the points; altogether she is as Cicero (*De Nat. Deor.* i. 29, 82) describes her: ‘cum pelle caprina, cum hasta, cum scutulo, cum calceolis repandis.’

27. Juno of Lanuvium.

Roman silver coin (*denarius*) issued by L. Procilius about 79 B.C. In the British Museum.

On the obverse of this coin is the head of the goddess wearing the goat's skin. On the reverse she is seen charging in a two-horse chariot, with shield and spear; below the horses is a serpent. The inscription S.C. on the obverse is for *Senatus Consulto*, showing that the coin was issued by order of the senate. On the reverse is L.PROCILI.F., i.e. ‘Lucius Procilius, son of (Lucius).’ This coin is one of the class known as *serrati*, from the indented edge. Comp. Tacitus, *Germ.* 5: *serrati* and *bigati* (coins with a two-horse chariot on them) were popular among the barbarian Germans.



28. Juno Lanuvina.

Roman silver coin (denarius) issued by Q. Cornuficius about B.C. 44-42 in Africa. In the British Museum.



Q. Cornuficius was propraetor in Africa at the time of the death of Caesar, and opposed the triumvirs. The coin is inscribed Q. CORNVFICI. AVGV. IMP., i.e. 'Q. Cornuficius, Augur and Imperator.' Cicero, when augur, addresses him as colleague (*Ad Fam.* xii. 17-30). He is represented on this coin in augur's dress, with toga drawn up over his head and holding the lituus (cp. No. 337). A wreath is being placed on his head by Juno Sospita or Lanuvina, who wears her usual dress of goat's skin, and shoes with turned-up points; she carries the 8-shaped shield and her spear; and behind her, perching on her shoulder, or on her shield, is a raven. Livy (xxi. 62) records that in 218 B.C. the spear of Juno at Lanuvium moved itself, and a raven flew down into the temple and perched in *ipso pulvinario*—on the couch on which the goddess herself was supposed to sit at a *lectisternium* (see Nos. 342, 343).

29. Poseidon.

Silver coin (tetradrachm) struck by Demetrius Poliorcetes, King of Macedon (306-283 B.C.). In the British Museum.



This is the reverse of No. 492, where the occasion of the issuing of the coin is described. Poseidon is fighting with his trident, which, originally a kind of fish-spear, belongs to him as god of the sea. He has wrapped his chlamys round his left arm to serve as a shield. The inscription is ΔΗΜΗΤΡΙΟΥ ΒΑΣΙΛΕΩΣ. The monogram and the sign like a double axe are distinguishing mint-marks.

30. Poseidon.

Colossal statue (more than 6 feet high) in the Lateran Museum (Rome).



Restored: everything except the head and body, right arm to below the elbow, and legs to below the knees.

Poseidon, who is to the sea what Zeus is to the heavens, resembles the chief of the gods in general features; notice here the resemblance between this head and the Otricoli mask (No. 5); but the hair of the sea-god is generally represented as heavier than that of Zeus, as though matted with brine. The restorer has placed the prow of a ship under the god's feet and a dolphin behind him; but the type invented by the Greek sculptor Lysippus, from which this work is descended, represented him with his foot on a rock. Nor should the restorer have placed an *aplustre* (*ἄπλουστον*, the ornament of the stern of a ship) in his hand.

31. Ceres.

Pompeian painting at Naples.

Ceres is seated on a throne, her hair wreathed with barley, and holding stalks of the same plant in her left hand; at her feet is a basket (*κάλαθος*) also filled with barley. In her right hand is a torch (which should be represented as lighted). She is here conceived as the goddess of harvest, rather than as the mother mourning for her lost daughter Proserpina.





33. THE DESCENT OF PERSEPHONE TO HADES.
Red-figured Vase; Fourth Cent. B.C.

32. The departure of Triptolemus.

Red-figured vase by Hieron in the British Museum. About 480 B.C.

Triptolemus, having received from Demeter a chariot drawn by winged dragons, is about to start out on his journey to dispense to mankind the blessings of agriculture. He holds in his left hand stalks of barley, such as are to spring up from the seed which he will teach man to sow ; in his right is a libation-saucer (φιάλη, *patera*) with which he is about to make an offering before he starts. Above him is his name ΤΡΙΠΤΟΛΕΜΟΣ. Before him stands Persephone ΦΕΡΟΦΑΤΤΑ, Φερόφαττα), holding a lighted torch in her left hand, and a fluted wine-jug (οἶνοχόη) in her right hand, ready to pour wine into the libation-saucer. Behind is Demeter (ΔΕΜΕΤΡΕ, perhaps only a slip for ΔΕΜΕΤΕΡ) with another torch and more barley-stalks. Each goddess wears a long chiton with sleeves, and over it a mantle, Demeter's being richly embroidered ; Triptolemus wears chiton and himation.

33. The descent of Persephone to Hades.

Red-figured vase (now in the Hope Collection at Deepdene ?) ; fourth century B.C.

This represents probably not the original rape of Persephone, but her descent (κάθοδος) to Hades, which took place yearly according to the agreement. This is shown by the fact that, though Persephone stretches out her arms in adieu to her mother, she is not being forcibly carried off as in other representations. The way is led by Hecate, carrying two blazing torches. Above the horses flies Eros, holding in his left hand a libation-saucer (φιάλη) and wreath, in his right a toy consisting of a wheel attached to a cord ; Hermes leans against a tree watching

the scene. A dove bearing a wreath flies to the right. The object in the left-hand corner is a cross-headed torch (cp. No. 34).

34. The Underworld.

Red-figured vase at Naples. Fourth century B.C.



(The vase is much restored; the figures supporting the roof, for instance, are not ancient.)

The king and queen of the lower world, Hades and Persephone, are seated on a kliné in a kind of temple; two libation-bowls and a tympanum hang from the roof; Hades holds a sceptre and a wine-cup (κάνθαρος); Persephone, who holds a cross-headed torch (cp. No. 33), offers him a dish with fruits. On the left is Orpheus (ὈΡΦΕΥΣ) wearing a

ceremonial dress and Thracian cap, and playing on his lyre. The instrument is of the *κιθάρα* form, and the knobs to which the strings are attached on the cross-bar are visible. The picture contains a great many other figures, one of which is given in No. 90.

35. The Apollo of Branchidæ.

Bronze statuette in the Louvre, copied from the Apollo of Branchidæ.

The sculptor Canachus, who lived in the second half of the sixth century B.C., made a famous statue of Apollo for the temple of this god at Branchidæ near Miletus. The statuette before us is a free copy of the lost statue, made probably about the end of the sixth century, and very nearly as old as the statue itself. In his right hand the god held a small fawn, in his left a bow. The statuette is a charming work of the archaic period. Notice the characteristic little formal curls on the forehead, and the slightly stiff position of the legs, with the soles of both feet flat on the ground instead of, as in later art, having one foot with its heel raised.





APOLLO CITHAROEDUS.

36. Apollo Citharoedus.

Statue in the Vatican, found with statues of the nine Muses in the Villa of Cassius, near Tibur.

There is some doubt whether this is really a copy, as some have supposed, of the statue by the Greek sculptor Scopas (first half of the fourth cent. B.C.), which Augustus brought and set up in the Palatine temple. Apollo is here, as in No. 39, in full citharoedic dress, and wears a laurel-wreath; the forms of his figure are soft, without being undignified; the lyre is supported by a strap (restored) passing over his right shoulder. The upper part of the lyre is also restored. The god holds the plectrum in his right hand.

37. The Grynean Apollo.

Silver coin (tetradrachm) of Myrina in Aeolis. Second century n.c. In the British Museum.



The oracular sanctuary of Apollo at Grynium (about five miles from Myrina in Aeolis) was famous:

his tibi Grynei memoris dicatur origo;
ne quis sit lucus, quo se plus iacet Apollo.

Verg. *Ecl.* vi. 72.

The head of the god is as usual crowned with laurel. On the reverse he is represented standing, a himation round his lower limbs (note the two weights attached to the corners of the garment to make it hang properly). He holds in his left a purificatory branch of laurel, to which fillets are attached; in his right a phiale or libation-bowl. Before him are an amphora and omphalos (cp. No. 149). To the left is the inscription ΜΥΠΙΝΑΙΩΝ and a moneyer's monogram. The amphora is perhaps connected with the custom of drawing lots when the oracle was consulted.

38. A Sacrifice to Apollo.

*South Italian vase-painting, in the Jatta Collection at Ruvo.
Fourth century B.C.*

The picture, of which only the middle portion is given, illustrates Homer's *Iliad*, i. 430 ff. The god Apollo, with chlamys and long laurel branch, stands in a shrine with Ionic columns, his left hand caressing a doe. In front we see the priest Chryses before an altar, attended by a servant (who holds a lustral branch with fillets fastened to it). They are preparing for the sacrifice of a bull which another attendant brings up. The seated figure on the right hand is Aphrodite; the old man below her cannot be identified; and neither has any essential connection with the scene.



A SACRIFICE TO APOLLO.

39. Leto, Artemis, and Apollo, with Victory.

Relief in the Villa Albani.

The original, from which this relief was copied, was doubtless a votive offering to Apollo for victory in the singing contest in the Pythian games. By an easily understood substitution, the god himself figures as victorious instead of his votary. Apollo, in the dress of the citharoedus, long chiton and mantle, advances towards Victory, holding in his left arm the lyre (*κιθάρα*), and in his right a saucer (*φιάλη*), into which Victory pours a libation from a wine-jug (*οἶνοχόη*). The strings of the lyre are not shown (were probably rendered by colour in the original); it is supported by a strap, through which Apollo slips his hand. Two fillets hang from its lower corner. Artemis follows, holding a corner of Apollo's mantle in her right hand, a long torch in her left; bow and quiver are at her shoulder. Last comes Leto, carrying a sceptre. Their dress is elaborate—long under-garment with sleeves, long girdled chiton, and cloak (*πέπλος*). The hair of the three deities is done in long plaits, and the treatment of the figures is what is known as archaistic—*i.e.* an artist, working at a period when art is fully developed, not to say past its prime, represents a subject with the forms and mannerisms peculiar to early art, because they are attractive to him, or consecrated by association with religion. On the left is a tall basis (*στύλη*) on which is a tripod, dedicated to Apollo by someone victorious in the games; at Victory's side is a small altar with dancing figures (the Horae or Seasons). Behind a wall we see a free representation of the top of the Delphic temple.



LETO, ARTEMIS, AND APOLLO, WITH VICTORY.

40. The slaying of the Niobids.

*From a red-figured vase (crater) from Orvieto, in the Louvre.
About 450 B.C.*



Two of the children lie dead in the foreground. A third, who is running away to the right, has an arrow in his side. A fourth is attempting to escape to the left. Apollo is discharging an arrow, and Artemis is drawing a fresh shaft from the quiver at her back. Apollo wears a laurel-wreath, and carries his quiver at his left side. Artemis has her hair in a cap, and wears a Doric chiton with over-fold, girt at the waist. The two figures of the deities are among the finest in Greek vase-painting, and the whole design a masterpiece of its kind.

41. Apollo Vediovis.

*Roman silver coin (denarius) issued by L. Caesius about 91 B.C.
In the British Museum.*

Vediovis or Veiovis is represented with his hair bound with a taenia, and holding in his right hand a thunderbolt. This attribute is probably a misunderstanding of the sheaf of arrows which the god was represented as holding. The monogram behind is meant for ROMA. For the reverse of this coin see No. 104.



42. Diana the Huntress.

Statue in the Louvre (the Diana of Versailles).

A Greek work, probably of the second century B.C. Artemis, wearing a short chiton, chlamys swathed round her waist, stephane on her brow, and sandals on her feet, runs forward, drawing an arrow from her quiver. The remains of her bow are seen in her left hand, which rests on the head of a *horned doe*. As goddess of fields and woods, Artemis is the protectress as well as the huntress of their

inhabitants ; hence a stag or a doe is her most usual companion in art.



Notice the unusual proportions of the figure ; the length of the lower limbs, which is out of all proportion with the upper part of the figure, indicates fleetness of foot.

43. Hecate triformis.

Marble relief from Aegina, of the fourth century B.C.



The relief represents a 'Εκάταιον or shrine of Hecate. Each of the three figures wears a so-called polos, or tall cylindrical headdress, which is worn especially by deities connected with the underworld; the front figure holds two long torches; that on the left, a torch and a libation-saucer (ψιάλη); that on the right, a jug for pouring wine (οἶνοχόη). The three forms are supposed to represent the varying phases of the moon—Hecate being the moon-goddess.

44. Hephaestus.

Greek bronze statuette in the British Museum.



The right leg from the top of the boot, and the left leg from above the knee downwards are restored.

The god wears his usual conical felt cap (*πίλος*) and chiton *exomis*, which leaves his right arm free for action. His feet were perhaps not booted in the original. The proportions of the figure are admirably suited to the personification of manual labour.

45. Hephaestus and the three Cyclopes.*Relief on a Roman sarcophagus in the Capitoline Museum.*

The sarcophagus represents the making of man by Prometheus (see No. 75). The presence of the fire god Hephaestus and the forge of the Cyclopes is suggested by the legend of the stealing of the fire by Prometheus. The fire in which the metal is heated burns in a sort of cave. The Cyclops behind the rock is working the bellows. At the foot of the anvil is a vessel, doubtless for tempering the metal. On the right the group of Cupid and Psyche embracing symbolises the power of love for human happiness, and thus belongs more properly to the scene where man is being made. The figure in the top right-hand corner is the god Ocean, with rudder and sea-dragon.

46. The forge of the Cyclopes.

Illustration from the Vatican MS. of Vergil, 3225. Fourth century after Christ.



The passage which this picture illustrates is in Vergil's *Georgics*, iv. 170 foll. :

ac veluti lentis Cyclopes fulmina massis
cum properant, alii taurinis foliibus auras
accipiunt redduntque, etc.

The Cyclopes are, however, represented like ordinary human beings, with sledge hammers, tongs, etc., forging a mass of metal. The cave appears to be indicated by the arched rock under which Vulcan sits. As the description is inserted by Vergil in the middle of his exposition of bee-culture, the artist has represented bees flying in the upper part of the picture.

47. Athena Chalcioicos.

*Bronze coin of Lacedaemon issued in the reign of Gallienus
(A.D. 253-268).*

The coin is inscribed ΛΑΚΕΔΑΙ[ΜΟ]ΝΙΩΝ, and has also the mark of value AC (in monogram) H, i.e. '8 assaria.' The bronze statue of Athena Chalcioicos was by Gitiadas, a Spartan who lived, probably, in the sixth century B.C. The lower part of the body is shaped like a mummy (cp. No. 509), the metal being arranged round the body like swaddling clothes. From the waist upwards the figure is that of a goddess armed with helmet, spear and shield. The Spartan Pausanias fled for refuge into the temple of this goddess, from which he came out only to die (Nepos, *Paus.* 5).

**48. The Athena Parthenos of Pheidias.**

Marble statuette at Athens: a copy (of Roman date) of the original gold and ivory statue.

A coarse, but interesting and important copy of one of the most famous sculptures of antiquity, the statue of Athena completed by Pheidias for the Parthenon in 438 B.C. The original was of colossal size; the flesh was represented by ivory, the eyes by precious stones, the remainder of the figure by gold, plates of the ivory and gold being fastened on to the wooden core of the statue. On her left were the shield and spear, the outside of the shield being decorated with a representation of a battle between Greeks and Amazons; on the inside was the battle of the Gods and Giants. The Strangford shield in the British Museum is a reduced copy of the original. Behind the shield was coiled the serpent Erichthonius, symbol of

the origin of the Athenians from the Attic soil (cp. note on No. 13). In her right hand the goddess held a figure of Victory. On her head was an elaborate helmet with three crests, the middle one supported by a sphinx, the side ones by griffins or Pegasi. On her breast was her aegis, fringed with snakes, and with the Gorgon's head in the middle. She wore a Doric chiton, open down the right side. On



the edges of her sandals were carved battles between Lapiths and Centaurs. Below, on the basis, was the Birth of Pandora. All these details are poorly reproduced in the copy; in particular, we must think away the ugly column which the copyist found necessary to support the right hand. A copy which, though it is unfinished and gives less detail, is better in general effect, is the Lenormant statuette (E. A. Gardner, *Gk. Sc.* p. 254, fig. 53).

49. Athena wearing aegis.

Marble statue in the Villa Albani.



The undraped parts of the arms and the foreparts of the feet are modern restorations.

The bronze original, from which this work must have been copied, is generally assigned to the time of Pheidias. Over her chiton Athena wears a heavy peplos, which is fastened on the right shoulder, and leaves the left free. Over her shoulders is the aegis, or goat's skin, fringed with snakes, and with the Gorgon's head in the centre. Instead of a helmet she wears a dog's skin (the "Αἴδος κυνέη"). In her right hand she probably held a spear, in her left a saucer for libation (φιάλη) or an owl.

50. Athena Ilias.

Silver coin (tetradrachm) of about 100 B.C. struck at Ilium. In the British Museum.

Athena wears a long chiton, and on her head a tall cylindrical headdress, generally called by modern writers a *polos*. In her right hand she holds a spear over her right shoulder, in her left a distaff. The figure thus combines the peaceful and the warlike aspects of the goddess. The symbol to the right is a bee, and behind the figure is a monogram. The inscription to right and left is [ΑΘ]ΗΝΑΣ [ΙΑ]ΙΑΔΟΣ, while below is the signature of the magistrate during whose period of office the coin was issued: ΜΕΝΕΦΡΟΝΟΣ ΤΟΥ ΜΕΝΕΦΡΟΝΟΣ.



51. The Goddess of War.

*Bronze coin of the Bruttians of S. Italy. Third century B.C.
In the British Museum.*

The goddess, who is sometimes described as Enyo or Bellona, the goddess of war, is more probably Athena. She rushes to the right, holding her shield with both hands, her spear under her left arm. In the field to the right is an owl with outspread wings. The inscription is BPETTIΩN.



52. Mars.

*On a Roman gold coin issued in or shortly after 217 B.C.
(See No. 432.)*

The god is represented as a bearded warrior, wearing a crested helmet. The type is especially suited to this coin, since it was issued during the crisis of the Hannibalian war to pay the Roman troops (see No. 432).



53. Aphrodite of Cyprus.

*Gold coin (stater) of Pnytagoras, King of Salamis, in Cyprus,
B.C. 351-232. In the British Museum.*

This coin represents the Cyprian goddess in two ways. On one side she wears a crown, consisting of a plain band from which rise semicircular plates; on the other, her crown is of the turreted kind, which distinguishes her as City-goddess. On the obverse is BA, on the reverse ΓΝ, for βα(σιλέως) Πν(υταγόρα).



54. Aphrodite of Cnidus.

Silver coin (tetradrachm) of Cnidus, in the British Museum. Early in the fourth century B.C.



Aphrodite Euploia (the giver of fortunate voyages) was the chief goddess of Cnidus in Caria. Praxiteles made a famous statue of her, but this coin is probably of earlier date. The goddess is represented wearing a frontlet, on which is a monogram composed of the letters ΣΑ (perhaps the signature of the artist who engraved the die). Behind her neck (a trace is just visible in the illustration) is the prow of a galley, a symbol which indicates the special aspect of the goddess as protectress of mariners.

55. Aphrodite of Eryx.

Silver coin (tetradrachm) of Eryx, in the British Museum. Fifth century B.C.



Aphrodite had a famous sanctuary at Eryx in Sicily (cp. No. 56). She is represented seated, holding one of her sacred doves (cp. No. 508), while Eros stands before her holding up his hands for the bird.

56. Venus Erycina.

Silver Roman coin (denarius) issued by C. Considius Nonianus about 62 B.C. In the British Museum.

The worship of Venus Erycina was not confined to Eryx, but was of great importance in various places in

Italy, including Rome. On the obverse of this coin is the inscription, **C.CONSIDI.NONIANI** ('coin of C. Considius Nonianus') and a head of the goddess wearing a stephane or frontlet, earring, and rich necklace. On the reverse, inscribed **ERV**, is the temple of the goddess at Eryx, situated on a hill, surrounded by a wall with an arched gateway in it. The precincts of the temple were strongly fortified, and the acropolis played an important part in the First Punic War.



57. Hermes' theft of Apollo's oxen.

Greek drinking-cup (κύlix) in the Vatican. Fifth century B.C.



In the lower half of this picture, which is painted round the outside of a broad two handled drinking-cup (kylix),

Apollo (as *vómuos*, god of herdsmen) is represented among his oxen, holding a long shepherd's staff; he wears the long Ionic chiton and mantle. In the upper half, the infant Hermes, who has carried out his theft, has retired to his shoe-shaped cradle, where Apollo finds him and is talking to him; the oxen, evidence of his guilt, stand around. Hermes wears his characteristic head-dress, the *πέτασος*. A delightful account of this story is given in the Homeric hymn to Hermes. Cp. Horace, *Od.* I. x. 9 f. The letters placed round the picture seem to be without significance; such nonsense-inscriptions are not uncommon on Greek vases.

58. Hermes making lyres.

Graeco-Roman bronze relief in the British Museum.

Hermes (*curvae lyrae parens*) is seated working at a lyre which he holds on his knee with his left hand. He wears a fillet of silver, chlamys, and petasos fastened round his neck; the band round the petasos is also of silver, as are the wings of his sandals. In front of him is a pedestal on which is a sphinx; a second lyre leans against the pedestal. The making of the lyre is described in one of the most charming of the Homeric hymns (to Hermes). The bronze is covered with a bluish-green patina (oxide), except where the relief has been damaged and the red of the metal is visible.



58. HERMES MAKING LYRES.
Greco-Roman Bronze Relief.



59. Hermes conducting the dead to Charon.

Leeky vase (lekythos) at Munich. Early fourth century B.C.



Charon, an unattractive figure wearing fisherman's cap (*πίλος*) and a short chiton, leaving his right arm free (*ἑξωρίς*), stands holding his boat (which has a fish-like profile, with the usual eye in the prow) in position. Hermes, wearing winged hat, chlamys, and high boots, and holding his caduceus in his right hand, brings to Charon a dead woman, who is closely draped in long chiton and cloak: cp. Horace, *Od.* I. x. 17:

Tu pias laetis animas reponis
sedibus.

In this capacity Hermes is called *ψυχοπομπός*, conductor of souls.

The vase on which this is represented is one of the ceremonial oil-flasks (*λήκυθοι*) made for funeral purposes (cp. No. 354).

60. *Hermes.**Wall-painting from Pompeii.*

Hermes, the god of gain, is represented hastening, half-flying, over the land; he wears a traveller's hat (*πέταρος*) with wings, short girdled chiton (white in the original), chlamys (red) fastened round his neck; there are wings on his feet and on the herald's wand (*κρυκεῖον*, *kerykeion*) which he holds in his left hand; in his right is his purse.

61. Vesta.

Bronze coin of Sabina, wife of the Emperor Hadrian, issued between 128 and 136 A.D. In the British Museum.

Vesta (VESTA) is seated, veiled, and holding in her left a sceptre, in her right the Palladium, or figure of Pallas, with shield and spear, which was preserved in her temple: cp. Ovid, *Trist.* III. i. 29:

Hic locus est Vestae, qui Pallada
servat et ignem.

In the temple of Vesta (cp. Nos. 525, 528) burnt the hearth-fire (*Vesta* and *Ἑστία* are the same word) which the Vestal virgins guarded. Thus Vergil (*Georg.* iv. 384) uses the word by transference for 'fire.' In the 'exergue' of the coin are the letters S.C. for *Senatus Consulto*.



62. Cronus.

Silver coin (stater) of Mallus in Cilicia, of the middle of the fourth century B.C. In the British Museum.

Cronus wears what appears to be a metal diadem, with floral decoration. Behind his head is a fish with a long snout, upwards (a pike?). The usual attribute of Cronus is a reaping or pruning-hook, for he is, in origin at any rate, a harvest-god. As an Earth-deity he is the father of the Heaven-deity Zeus and the Sea-deity Poseidon, and is married to the Earth-goddess Rhea.



63. Saturnus.

Pompeian wall-painting.

Saturnus, who like Cronus (No. 62) is a primitive harvest-god, is represented with veiled head and holding a reaping-hook.

64. Cybele.

Portion of relief from a Roman altar erected in 295 A.D.



The goddess, veiled and wearing the turreted crown which belongs to her as city-goddess, sits in her chariot drawn by two lions. In her right hand she holds a laurel branch to which fillets are attached, in her left the tambourine (*τύμπανον*, *tympanum*) which was beaten by her votaries. To the right of the pine-tree (sacred to the goddess), on a portion of the relief not given here, stands her worshipper Attis, awaiting the goddess' approach; in its branches sits a bird; meant for the cock which is to betray Attis' presence.

65. Cybele.

Statue from Formiae (Mola di Gaeta).



The upper portion of a fine statue of the goddess, wearing a 'walled crown' as city-goddess.

66. Cybele.

*Coloured terracotta relief in the Hermitage at St. Petersburg.
Graeco-Roman. From near Smyrna.*

The Mother of the Gods is represented in a shrine with Corinthian columns. Such models of temples were called *ναῖσκοι* (*aediculae*): cp. Acts of the Apostles, xix. 24. The goddess caresses one of her lions with her right hand. She wears long chiton and mantle, the latter being drawn up so as to veil the back of her head. Underneath her throne sits a Silenus (perhaps Marsyas) playing the flute.



66. CYBELE.

Coloured Terracotta Relief. From near Smyrna.



The figure on a base, who pours liquid from a jug into a bowl which he holds in his left hand, has not been satisfactorily explained—he is doubtless one of the attendants of Cybele. At the sides, outside the columns, are figures of the female votaries of the goddess, in frenzied attitudes like Maenads. The worship of Cybele resembled that of Dionysus in this, as in other particulars: cp. Eur. *Bacch.* 75 foll. At the base is a frieze of lions and bulls: cp. Soph. *Phil.* 400: ἰὼ μάκαιρα ταυροκτόνων λεόντων ἔφεδρε. Two libation-bowls (*phiale*) are fastened to the back of the aedicula.

67. The worship of Cybele brought to Rome.

Votive relief in the Capitoline Museum.



When the sacred stone of the goddess Cybele was brought to Rome from Pessinus in 204 B.C., the vessel in

which it was carried grounded in the Tiber, and was drawn off by the Vestal Virgin Claudia Quinta, whose chastity had been suspected but was thus vindicated (Liv. xxix. 10, 11, 14; Ovid. *Fast.* iv. 247 f.). Although what actually came to Rome was probably only a meteoric stone supposed to be of divine origin, the artist of this relief has replaced the stone by a figure of the goddess. She is seated veiled, on a ship very roughly represented; there are no oars, but only a steering-paddle. Claudia, veiled as a Vestal, draws the ship by a chain. The relief is dedicated to Cybele, the mother of the gods, and to the *Navis Salvia* (apparently the name of the ship in which the stone was brought) by Claudia Synthyche (Syntyche = Σνττεύχη), who gave and dedicated it (D. D. = *dedit dedicavit*) in payment of a vow she had taken (*voto suscepto*). Another explanation of **NAVI SALVIAE** is that it is a single word, a name given to the Vestal who drew the ship off, and who may afterwards have been regarded as the patroness of the Tiber traffic. The repetition of **SALVIAE** is a mistake made by the stone-cutter. For another representation of Claudia, see No. 341.

68. Dionysus.

*Silver coin (tetradrachm) of Thasos. End of fifth century B.C.
In the British Museum.*



A coin struck at some time after the revolt of Thasos from Athens in B.C. 411, and representing the head of the chief deity of the island crowned with ivy leaves. Thasian wine was famous, cp. No. 364.

69. Dionysus and Sileni.

Red-figured vase in the British Museum (5th century B.C.).



Dionysus, his head crowned with ivy, reclines on cushions, his right hand resting on a knotted staff, his left holding a two-handled drinking-cup (*κάνθαρος*). Before him a Silenus, with pointed, animal ears and horse's tail, executes a *pas seul* to the accompaniment of the double flutes played by one of his fellows. Behind this last is a cauldron (*λάβης*) on a tall stand, at the foot of which is a wine-jug (*οἶνοχόη*). The painting runs round half the exterior of a shallow drinking-cup (*κίλιξ*), the handles of which are partly shown in the illustration. (Cp. No. 57.)

70. Horned Dionysus.

*Bronze coin of Seleucus I., King of Syria (B.C. 312-289).
In the British Museum.*



The bull's horns, with which Dionysus is sometimes represented, express the creative and fructifying force of the god: cp. the representation of rivers as bulls (No. 109). He is often called bull-horned by poets: cp. Hor, *Od.* ii. 19. 29:

te vidit insons Cerberus aureo
cornu decorum.

71. Maenad.

Coloured terracotta relief in the Louvre. Roman period.

The Maenad, wearing a long girdled chiton, and a mantle loosely passing over her arms and behind her back, advances in a Bacchic frenzy, swinging in her right hand the body of a kid, and holding a dagger in her left.



71. MÆNAD.
Coloured Terracotta Relief.



72. Bacchic Procession.

Relief from Gabii. In the British Museum.



This was probably one of a series of reliefs arranged side by side, forming a kind of frieze. A Maenad heads the procession, with head thrown back in ecstasy, beating a tympanum. She is followed by a young Satyr, with short hair and horse's tail, a panther's skin hanging over his left shoulder. He plays the double flutes (*αὐλοί*). The third figure is another Satyr, with long hair, holding out on his left arm the panther's skin, which is fastened on his right shoulder, and in his right hand a thyrsus (wand topped with a pine cone) tied with fillets; he looks down at the Bacchic panther which accompanies the procession.

73. Priapus.

*Silver coin of Lampsacus in Mysia, of the second century B.C.
In the British Museum.*



Priapus is known to have been worshipped at Lampsacus, and Athenaeus (i. 54) says that he is 'the same as Dionysus.' He is the *ruricola deus* of Lampsacus (Ovid. *Trist.* i. 10. 26). Like Dionysus he is crowned with ivy (with a bunch of berries in front); his hair falls in long plaits on his neck.

74. Arcadian Pan.

*Silver coin (didrachm) of the Arcadian League. Fourth century B.C.
In the British Museum.*



Pan is represented resting on a rock, on which he has spread his garment; the preservation of the coin unfortunately does not allow us to see the horns on his head. He holds in his right hand the *pedum* or *λαγωβόλον*, made of a knotted branch. At his feet lies his syrinx, and on the rock is the inscription ΟΑΥ, the beginning of the name of the artist who engraved the coin-die, or of the mint-master who was responsible for its issue. The monogram in the field is to be read ΑΡΚ, for 'Ἀρκαδικὸν' (understand νόμισμα)—i.e. 'coin of the Arcadian League.' This was one of the earliest coins issued by the Arcadian League by Epaminondas in 370 B.C.

75. Prometheus making Man and stealing the fire.

Roman sarcophagus in the Louvre.

On the left Prometheus (*a*) is seated, a basket of clay at his side, completing the figure of Man (*b*), which is on a pedestal. Athena (*c*) places a butterfly (symbol of life) on Man's head. Next comes (*d*) Hermes (Psychopompus) with his caduceus; he receives (*e*) the soul with butterfly's wings, which escapes from the corpse of an old man which lies on the ground below. On the right of this group are the three Fates—Clotho (*f*) pointing to a sun-dial which marks the flight of time, Atropos (*g*) holding in her hands the roll of man's destiny, and Lachesis (*h*) holding a globe and wand with which she traces the horoscope of man. Next comes a group of which the centre is Hephaestus (*k*); he is seated in front of his furnace and forging a chain on an anvil, assisted by two Cyclopes (*l*, *l*); *m* is another Cyclops pursuing Prometheus (*n*), who is escaping with his lighted torch.

76. The punishment of Prometheus.

Early engraved stone from Crete. About seventh century B.C.



Prometheus squats on the ground, his hands tied together behind him; towards him flies the eagle.

77. Prometheus and Atlas.

Greek black-figured vase-painting in the Vatican. Sixth century B.C. Cyrenaic work.



Prometheus, represented as a young figure with long hair, is lashed by hands and feet to a fluted Doric column, on the top of which is a small bird; the eagle stands on his body and tears his breast, and the blood falls in great drops on to the ground. Before him stands a bearded figure, supporting painfully on his shoulders a large roundish object, of which an extension passes along the edge of the picture to behind the head of Prometheus. This is probably meant for another Titan, Atlas, bearing the heavens. Of the snake rising on its tail behind him no satisfactory explanation is forthcoming. The picture is supported by the capital and upper portion of the shaft of a fluted Doric column.

78. Prometheus delivered.

*Greek vase-painting (amphora) at Berlin. From Chiusi (Etruria).
Sixth century B.C.*



The Titan is fastened to, or perhaps actually impaled on, a stake, his arms tied at the wrists. Behind him is Heracles, wearing the lion's skin on his head and as a sort of overgarment over his close-fitting chiton (cp. No. 89); at his side hangs his sword; he has let fly two arrows against the eagle, and is ready with a third. On the right is Zeus, present like an umpire (*βραβεύς*) in long mantle and with wand of office, to decide the conflict.

79. Prometheus delivered.

Relief from a Roman sarcophagus in the Capitoline Museum.



Prometheus is here fastened with fetters to a rock; a figure below his right foot appears to be meant for the Earth-goddess; the eagle tears at his breast. Heracles advances with his bow (the arrow is hidden by his left arm); a quiver full of arrows hangs at his side. His club and lion's skin he has laid aside. In the right-hand upper corner is the mountain-god Caucasus, in a reclining position; he should hold a horn of plenty (*cornucopiae*) in his hand—the branch is an error of the illustration; beside him grows a pine tree.

RELIGION AND MYTHOLOGY

80. Atlas supporting the Heavens.

Statue at Naples (the face restored).



The Titan, half-kneeling, supports on his shoulders the heavens, which are represented as a globe, on which are the signs of the zodiac.

81. Iris.

Attic red-figured vase-painting, present possessor unknown.

Fifth century B.C.



The messenger of the gods wears a short girdled chiton and winged anklets, and carries a herald's wand (*κηρύκειον*, *caduceus*). Her hair is confined by a band which goes round the head several times, and gathered into a chignon.

82. Victory.

Silver coin (tetradrachm) issued by Agathocles, tyrant of Syracuse, about B.C. 310-305. In the British Museum.

Victory holds in her right hand a hammer, in her left a nail which she is about to drive into a helmet, so as to fasten it to the top of the stock on which the trophy is being erected. The cuirass, pair of greaves, and shield are already attached. In the field to the right is the three-legged symbol or triskeles which first appears on Syracusan coins in the time of Agathocles. In later times, if not under Agathocles himself, it was the emblem of the island of Sicily (cp. No. 270).

**83. One of the Erinyes.**

From a red-figured vase in the Jatta collection at Ruvo. Fourth century B.C.

The Fury is seated, playing with two spotted snakes; two others spring from her forehead. She wears a short girdled chiton and hunting-boots.



84. Erinys.*On a South Italian vase. Fourth century B.C.*

The subject of the vase is Orestes taking refuge at the altar, beside which stands Apollo. The Erinys has pursued him to the sanctuary. She is winged, holds a snake and a torch, and wears short chiton and hunting-boots.

85. Heracles strangling the Serpents.*Bronze at Naples.*

The infant Heracles, kneeling on a lion's skin (in anticipation of his victory over the Nemean lion), throttles the two serpents which were sent against him by Hera (Pindar, *Nem.* i. 35 f.; Theocr. *Id.* xxiv. 1-62). The basis bears eight of the labours of Heracles, of which four are visible in this illustration—the hauling of Cerberus up from Hell, the fight with the Nemean lion, the shooting of the Stymphalian birds, and the plucking of the apples guarded by the serpent of the Hesperides.



HERACLES STRANGLING THE SERPENTS.

86. Heracles and the Nemean Lion.

Gold coin (100-litra piece) of Syracuse, issued at the end of the fifth century B.C. In the British Museum.



Heracles kneels on the ground and strangles the lion with his arms, while the animal tears the hero's thigh. On some specimens Heracles' club is represented beside him.

87. Heracles and the Lernaean Hydra.

Silver coin (stater) of Phaestus in Crete. In the British Museum.



Heracles, who carries his lion's skin over his left arm, has seized one of the necks of the monster with his left hand, and is about to strike it with his club (the weapon, which is held in his right hand, is not represented on this specimen, the coin being misstruck). At the feet of Heracles is the crab which assisted the hydra by attacking the hero's feet. The hydra represents the miasma of marshy ground which is dispelled by the rays of the sun.

88. Heracles and the Horses of Diomedes.*Marble group in the Vatican.*

A much restored group representing Heracles slaying the Thracian King Diomedes, whose mares he was sent to fetch to Mycenae (cp. Euripides, *Alceſtis*, 483 f.).

89. Heracles and Geryones.

*Attic black-figured vase of the sixth century B.C. from Vulci (Etruria).
In the Louvre.*

Heracles (HEPAKΛEΣ, not HEPAKΛEΣ as in the illustration) fights with the three-bodied giant Geryones (AEPVONE[Σ] = Γερπώνης). The demigod wears the lion's skin over his head and body, covering his short tightly-fitting under-garment; he carries on his back a quiver full of arrows, and wields in his right a sword (the blade should be extended nearly to the Λ in the name). Each of the three bodies of Geryones wears helmet, cuirass, and greaves, and is armed with shield and spear; the only shield of

which the outside is visible has for device a Gorgoneion—a grotesque head of the Gorgon with snaky hair. Heracles



has wounded his enemy with arrows, and the giant begins to fail. Between the combatants lies Eurytion (ΕΥΡΥΤΙΩΝ = Εὐρυτίων written backwards) on the ground dead or dying, a spear through his left thigh; he wears a shepherd's

felt cap and some sort of skin over his under-garment, and was armed with a sword.

The vase-painting is signed Ε+ΣΕΚΙΑΣ ΕΓΟΙΕΣΕ ('Εξήκίας ἐποίησε) by the artist who designed it, and also inscribed ΣΤΕΣΙΑΣ ΚΑΛΟΣ [Στησίας καλός (scil. ἐστίν)] written backwards. These 'καλός inscriptions' are common on Greek vases.

90. Heracles and Cerberus.

From a red-figured vase at Naples. Fourth century B.C. (See No. 34.)



One of the scenes from the lower world represented below the group of Hades and Persephone (No. 34). Heracles (ΗΡΑ[ΚΛΗΣ]) has chained Cerberus, and drags him back against his will, while the monster's serpent-tail bites him in the right leg. His lion's skin is behind him; his bow and quiver (not given here) are in the background, above the heads of Cerberus.

91. Heracles and Busiris.

Greek black-figured vase (hydria) of sixth century B.C. from Caere in Etruria, now at Vienna.



A rendering, probably intended to be comic, of the slaying of Busiris and his Egyptian body-guard by Heracles; the decoration is mainly black, largely helped out with white and red, on a red ground. Busiris, a mythical Egyptian ruler, was accustomed to sacrifice all strangers (*quis . . . inlaudati nescit Busiridis aras?* Verg. *Geo.* iii. 4). Heracles allowed himself to be captured, and then broke his bonds; he is here accounting for no less than six of his captors at a time. Busiris, wearing on his head the Egyptian royal headdress (*pschent*), lies at the base of his altar; four other Egyptians fly or pray for mercy. Some of them are represented as white, some as black; this is merely due to the artist's fondness for variety.

92. Heracles feasting.

On a Greek vase at Munich. Late sixth century B.C.



Heracles reclines on a couch (κλίνη) holding a kantharos in his left hand; before him is a table laden with meats. A

great vine springs from the ground and overshadows him. At the foot of his couch stands his protectress Athena, holding out to him a flower. She wears a helmet with a tall crest, aegis, close-fitting over-garment, and long chiton. The same scene is rendered with variations (including two accessory figures, and the arms of Heracles) on the other side of the vase. But while the side here illustrated has the figures in red on a black ground, the other has the figures in black on the red ground. The vase thus belongs to a small class which illustrate the transition from the older technique to the newer by rendering the same subject in both ways.

93. Hylas.

Wall-painting in Pompeii.



Only the lower portion of this painting is shown. Hylas stands in a shallow pool of water, surrounded and seized by three water-nymphs, who wear voluminous drapery and are crowned with wreaths of reeds. The reclining figure on the bank is probably nothing more than a means of 'enlivening' the scene, such as landscape painters at all times have employed.

94. The Heracles (Melkarth) of Tyre.

Silver coin (stater) of Tyre, issued in 112 B.C. In the British Museum.

This is a representation in Greek form of the god Melkarth, who was worshipped by the Phoenicians, and so far resembled Heracles that Greek art represented him in the same way. He wears a wreath of laurel, and in some specimens the lion's skin can be seen fastened round his neck. He was the chief god of the Tyrians; Alexander the Great, when besieging Tyre, professed that the god in a vision invited him into the city (Quintus Curtius, iv. 2. 17).

**95. The Heracles of Gades.**

Silver coin of Gades, of the third century B.C. In the British Museum.

The Heracles of Gades, to whom Hannibal sacrificed after the capture of Saguntum (Livy, xxi. 21), was simply the Melkarth (cp. No. 94) of the Phoenicians who founded the colony. On this coin he is represented in Greek fashion, wearing the lion's skin with the forelegs fastened under his chin.

**96. The Dioscuri.**

*Silver coin of the Bruttians of South Italy. Third century B.C.
In the British Museum.*

The Dioscuri are represented wearing conical caps (*pilei*), each with a wreath round it and a star above.

References to the stars of the Dioscuri, apparently St. Elmo's fire, are frequent in literature; Horace speaks of the



fratres Helenae, lucida sidera.

Od. i. 3. 2.

Compare

quorum simul alba nautis

stella refulsit, etc. *Ib.* 12. 27 f.

The symbol on the left is a cornucopiae.

97. The Dioscuri.

Roman silver coin (denarius) issued soon after 268 B.C. In the British Museum.

The Dioscuri are represented charging on horseback, as they appeared at the battle of Lake Regillus; each wears a conical pileus surmounted by a star (cp. No. 96). Below is the inscription **ROMA**.



The denarius with this type was the first silver coin issued in Rome, in 268 B.C. As its name shows, it was the equivalent in value of ten bronze *asses*, the *as* at that time being in weight between 3 and 2 ounces. (The *as* had originally represented a whole pound or *libra* of bronze). By 217 B.C., during the Hannibalian war, the weight of the bronze *as* had sunk to one ounce, and the denarius was made equivalent to 16 *asses*. The denarius when first introduced weighed about 68 or 69 grains troy (a little more than a sixpenny and a threepenny piece together). About the close of the Hannibalian war its weight was lowered to about 60 grains. Roughly speaking, the denarius may be taken as representing in value something between 9d. and 10d.

98. Janus.

Roman bronze coin (as) of about 217 B.C. In the British Museum.

The double-headed god (*Iani bifrontis imago*) wears a laurel-wreath on each of his heads. The head of Janus was the type used to distinguish the *as*, which originally weighed one Roman pound. By the time this coin was struck, the weight of the *as* had been reduced to about an ounce, or $\frac{1}{16}$ of its original full weight. Above the head is the numeral I marking the coin's value as one *as*.



99. Silvanus.

Portion of a Roman Votive Relief in the Vatican.

Silvanus holds a pine-branch (as god of the woods) and a vine-knife; he wears a tunic and mantle, and on his legs *fasciae*, i.e. leggings made of strips of linen wrapped crosswise. Such leggings were sometimes worn by Italian peasants. The relief, which is rude in execution, bears this dedication below: *TI. CLAUDIVS. ASCLEPIADES. ET. CAECILIVS. ASCLEPIADES. EX. VOTO. NYMFABVS. D.D.* i.e. 'Tiberius Claudius Asclepiades and Caecilius Asclepiades gave and dedicated (*dederunt dedicaverunt*) this to the Nymphs in fulfilment of a vow.' The Nymphs, as deities of the fountains, are represented in the original standing beside Silvanus, each holding a large shell.



100. **Silvanus.**

Statue formerly at Paris.

As in No. 99 Silvanus holds a vine dressing or pruning-knife ; he carries in a skin, fastened over his left shoulder, various fruits, and is accompanied by a dog.

101. **Faunus.**

Bronze statuette.

Faunus is not only the god of the woods and fields ; he is also the first king of Italy. He is represented with features which recall Jupiter, and wears a spiked crown like Latinus (*Verg. Aen.* xii. 163). His club reminds us of Hercules (who, however, in early Italian mythology must not be confused with the Greek Heracles), his drinking horn and panther's skin of Liber Pater.



102. **Terminus.***Statue in the Louvre.*

The statue of Terminus is a *cippus* or pillar with the upper part fashioned in human form. He is the god who presides over boundaries :

omnis erit sine te litigiosus ager.

Ovid, *Fast.* ii. 660.

The Greek boundary-herms (cp. No. 331) took a somewhat similar form.

103. **Terminus.**

Roman silver coin (denarius) issued by M. Calpurnius Piso Frugi about 66 B.C. In the British Museum.

On this coin Terminus is represented exactly as in No. 102. To the left of him is a wreath, to the right a two-handled cup. The significance of the wreath may be understood from Ovid, *Fast.* ii. 643 :



te duo diversa domini de parte coronant,
binaque sarta tibi binaque liba ferunt.

104. **The Lares.**

Silver coin (denarius) of L. Caesius, issued in Italy about 91 B.C. Reverse of No. 41. In the British Museum.

The *Lares* are represented as two young male figures, each with a mantle (or a dog's skin?) thrown over one leg; between them is a dog; and each holds a spear in his left hand. They are further identified as Lares by the two monograms which are to be read as LA and RE. Above is the head of Vulcan, with his tongs behind him—perhaps a mere moneyer's symbol, but, possibly, an allusion to the hearth fire. In the lower part of the coin (the exergue) is the name of the monetary official, L. CAESI = L. Caesi(us). The dog accompanies the Lares as symbol of watchfulness (Ovid, *Fast.* v. 135 foll.).



105. A sea-god.

Colossal bust in the Rotunda of the Vatican; found near Puteoli and Baiæ.



The god has the lank, damp hair usually given by the ancients to water-deities. The skin is covered with fish-scales (hardly visible in the illustration except on the breast). The heads of two dolphins peep out from among the hair of the beard; and from the head rise two knobs, the beginning of bull's horns. The ancients usually represented river-deities with bull's horns, when indeed they did not actually give them the shape of ordinary bulls, or man-headed bulls (cp. No. 109), to express the extraordinary force and roar of rushing water. Naturally the same attribute would be given to the much more powerful sea-god. But this deity has also his mild aspect; if, as is probable, he represents the sea as known to those who live round the Bay of Naples, we can understand why in that fruitful wine-land they have placed grapes and vine-leaves in his hair. The peculiar soft, yearning and yet cold expression is found in other representations of water-deities.

106. Tellus with the four Seasons.

Bronze medallion of the Emperor Commodus (A.D. 177-192) issued in 187 A.D. In the British Museum.

The earth-goddess (*prima deorum Tellus*, Verg. *Aen.* vii. 137) is represented reclining, her left arm resting on a fruit-basket, her right hand on a starry globe, representing the heavens, past which file the four Seasons. Below is the inscription **TELLVS STABIL**(ita), referring to the peaceful prosperity of the time. The remainder of the inscription

gives the Emperor's titles **P**(ontifex) **M**(aximus), **TR**(ibunicia) **P**(otestate) **XII**, **IMP**(erator) **VIII**, **CO**(n)**S**(ul) **V**, **P**(ater) **P**(atriae).



107. Nilus.

Bronze coin of Alexandria in Egypt, of the reign of Antoninus Pius (138-161 A.D.) issued in 150/151 A.D. In the British Museum.

Nilus reclines, like Tiber on No. 108, holding a reed in his left hand, and in his right a cornucopiae, in which sits a little figure (the god of wealth, Plutus?) holding out a wreath. Below is a crocodile. In the field is the symbol **L**, used to represent the word *ἔτος*, while above is the inscription **TPICKAIIS**. The last two letters **IS** are the numerals for 16, representing the 16 cubits of the Nile. **TPICKAI** is an abbreviation for **TPICKAI**(δεκάτου), so that **L TPICKAI** means 'in the thirteenth year' of the Emperor's reign.



108. Tiber.

Bronze coin of the Emperor Antoninus Pius (A.D. 138-161) issued between 140 and 144 B.C. In the British Museum.

The river-god TIBERIS (cp. Verg. *Aen.* viii. 31) reclines with an overturned vase from which water flows under his left arm. He holds a reed in his left hand, and rests his right on a ship at his side. Below are the letters SC for *Senatus Consulto*.



109. The River Gela.

Silver coin (tetradrachm) of Gela, of the first half of the fifth century B.C. In the British Museum.

The river-god Gelas (ΓΕΛΑΣ) is represented as a bull with human head, in the attitude of swimming. The Greeks often represent rivers by a bull of the ordinary kind, or with a human head, or sometimes by a human figure with horns. Cp. Eur. *Ion*, 1261 :



ὦ ταυρόμορφον ὄμμα Κηφισοῦ πατρὸς,
and Hor. *Od.* iv. xiv. 25 :

sic tauriformis volvitur Aufidus.

The coin-type is a good illustration of the line of Vergil *Aen.* iii. 702 :

immanisque Gela fluvii cognomine dicta,
the epithet *immanis* exactly expressing the monstrous combination of fierce animal and human being.

110. Arethusa.

Silver coin (decadrachm) of Syracuse, issued at the end of the fifth century B.C. In the British Museum.

Arethusa was the nymph of the fountain which rose up in the island of Ortygia on which Syracuse was founded.



The legend of how her waters flowed under the sea from Elis, where she was beloved by the river-god Alpheus, is well known; cp. Vergil, *Ecl.* x. 4:

sic tibi, quum fluctus subterlabere
Sicanos,
Doris amara suam non intermisceat
undam;

and the story as told by Ovid, *Met.* v. 572 foll. Since the fountain rises in an island, the head of the nymph is surrounded by dolphins. She wears her hair in a net, also earrings and a necklace. On the belly of the lowest dolphin is the signature of the engraver of the coin, KIMΩ[N]. The inscription behind the head is [ΣΥΡΑΚΟΣΙΝΩΝ]. This is one of the fine coins issued by the Syracusans after the defeat of the Athenians, and the reverse is similar to that of No. 248.

111. Spring.

Pompeian wall-painting.

Spring is crowned with leaves and flowers (yellow and white, not visible in the illustration). She wears a double tunic and shoes, and carries on her left arm a shawl. The animal she carries on her shoulders is meant for a lamb; and in her right hand is a basket full of some white stuff (new cheese?).



111. SPRING,
Pompeian Wall-Painting.



112. The nymph Cyrene and Africa.

Relief from Cyrene in the British Museum.

nymph Cyrene is strangling a lion, while the personification of the African continent, Libya, places a crown on his head.

The inscription says :

Κυρήνην πόλιων μητρόπολιν, ἣν στέφει αὐτὴ
 ἡ πείρων Λιβύη τρισσὸν ἔχουσα κλέος,
 ἐνθάδ' ὅπῃ μελάρθοιο λεοντοφόνου θέτο Κάρπος
 εὐζάμενος μεγάλης σήμα φιλοξενίης.

As the legend said, was seen strangling a lion by the nymph who carried her off to Libya (cp. Pindar, *Pyth.* ix.

5-70), where she became the ruler of the country which bore her name. Cyrene's dress resembles that of the huntress Artemis; Libya, on the other hand, by her headdress recalls the traditional representation of the Libyans. The point of the last phrase is in the hospitality shown by Libya to Cyrene. The son of Apollo and Cyrene was Aristæus (Vergil, *Geo.* iv. 323).

113. The Fortunes of Antium.

Silver coin (denarius) of Q. Rustius, struck in 14 B.C. In the British Museum.

Horace (*Od.* i. 35) speaks of the Fortune of Antium; but other authorities speak of two goddesses, sisters; and on this coin, struck by Q. R[VSTIVS] we have two busts with the inscription [F]ORTVNÆ ANTIAT(es). The two goddesses wear crestless helmets; the basis on which their busts rest ends at each side in a ram's head—probably purely ornamental.



114. Genius loci.

Wall-painting from Herculaneum.

Since snakes seemed to the primitive mind to have a mysterious and intimate connection with the earth, the presiding spirit of a spot was more often than not thought to take the form of a snake. Here we see the GENIVS HVIVS LOCI MONTIS—'the genius of this mountain place,'—climbing up on to the altar to eat the food

provided by its worshippers. The whole is a good illustration of the scene of Aeneas' sacrifice :



amplexus placide tumulum, lapsusque per aras . . .

ille agmine longo,

tandem inter pateras et levia pocula serpens

libavitque dapes, rursusque innoxius imo

successit tumulo, et depasta altaria liquit. . . .

incertus, Geniumne loci, Famulumque parentis

esse putet, etc.

Verg. *Aen.* v. 85 f.

The boy is probably Harpocrates, whose worship was brought to Italy from Egypt; he stands in the attitude (finger on lip) in which he is usually represented. The Greeks got the idea that he was the god of silence from this attitude, which was merely the Egyptian conventional way of representing the infant-god.

115. Tree-nymphs.

Roman silver coin (denarius) struck by P. Accoleius Lariscolus about 41 B.C. In the British Museum.



These three figures are generally explained as the Heliades, changed into poplars after the death of Phaëthon (cp. Verg. *Ecl.* vi. 62, *Aen.* x. 190). It is, however, held by others that the figures are those of the nymphs known as the *virae querquetulanae*, who were connected with an oak-wood (*quercetum*) inside the Porta Querquetulana. This explanation is suggested by the fact that near the same spot was a chapel of the *Lares*, and the moneyer's name is *Lariscolus*. It must be admitted that the trees are more like poplars than oaks. The figures look as if they were carrying a kind of crossbar, above which the trees or bushes grow. On the whole, the type must be regarded as still unexplained.

116. Juventas.

Bronze coin of M. Aurelius Caesar, issued between 140 and 143 A.D. In the British Museum.



The goddess of youth (*IVVENTAS*) is represented by a youthful figure which some have described as male, but which is certainly female, wearing a short tunic and mantle, and holding a branch. Behind is a trophy of arms; in the field, the letters *SC* (*Senatus Consulto*). The goddess Juventas was the protectress of the Roman youth, and sacrifices were offered to her

annually for their good (cp. Cic. *Epist. ad Att.* i. 18. 5). A coin was paid into her treasury for every youth when he assumed the *toga virilis*. In 218 a lectisternium to Juventas was celebrated (Livy, xxi. 62); and in 207 M. Livius Salinator vowed a temple to her, which was dedicated in 191. Augustus restored the temple after its destruction by fire in 16 B.C.

117. Libertas.

Roman silver coin (denarius) issued by L. Farsuleius Mensor in 73 B.C. In the British Museum.

The head is identified as that of Libertas by the cap (*pileus*) behind it. Other representations of the cap of Liberty often assume a more pointed form (like the 'Phrygian' cap). The *pileus* became the symbol of Liberty, because slaves, when they were manumitted, shaved their heads and put on a felt skull-cap of this shape. The inscription is **MENSOR** and **S.C.**; the number behind the head (for 63) is the distinguishing mark of this particular issue.



118. Preparations for the Judgment of Paris.

Greek (S. Italian) vase-painting (fourth century B.C.). In the Bibliothèque Nationale, Paris.

This picture represents, in a half-humorous way, the preparations for the contest between the three goddesses. Paris, holding a spear, and wearing the Phrygian cap, chlamys fastened at his neck, and laced high boots, is seated listening to Hermes, who has brought the goddesses. Hermes has a winged petasos and winged boots, and uses

his caduceus (κηρύκειον) to point his meaning. In the left-hand upper corner is seated Hera, arranging her veil



PREPARATIONS FOR THE JUDGMENT OF PARIS.

with the help of a mirror. Below is Athena; her shield (decorated with Gorgoneion) and her crested helmet are

laid aside, and her spear leans against a little fountain-house (with Ionic columns), at which she is making her toilet, catching in her hands water which flows from the lions' mouths above. A little votive figure, probably meant to be of terracotta, has been placed there by some worshipper of the nymphs of the fountain. In the right upper corner sits Aphrodite, also arranging her veil, while Eros fastens a bracelet on her left wrist; on her lap is a pet hare. Paris's hound and a doe complete one of the prettiest pictures to be found on Greek vases.

119. Paris.

Roman relief in the Villa Ludovisi, Rome.



The lower part of this figure, which comes from a relief representing the Judgment of Paris, is restored, but on the whole correctly. Paris wears the Phrygian cap (*mitra*), sleeved tunic, chlamys, and boots :

et tunicae manicas et habent redimicula mitrae.

Verg. Aen. ix. 616.

120. Paris and Oenone.

Relief in the (former) Villa Ludovisi at Rome.



Paris is seated on a rock, wearing the Phrygian cap, and holding the shepherd's crooked staff (used for catching sheep by the legs—Latin, *pedum*—and also for throwing at hares—*λαγωβόλον*); he has thrown his chlamys lightly about his lower limbs. At some distance from him stands Oenone, veiled as his bride, in a mournful attitude, pointing prophetically to the ship at her feet. This is the ship which is to carry Paris to Greece. Paris himself is half-dreaming, scarcely listening to her warning. The ship is ready to start; the rudder and oars are visible; a shield is fastened to the ornament at the stern (*ἄφλαστον*, *aplustre*), which is also decorated with two Bacchic staffs (*θύραροι*) and a tambourine (*τύμπανον*)—symbols of which the significance is not quite clear. Above, in the distance, is a row

of buildings representing the 'topless towers of Ilium'—a bit of city wall, a gateway, an arched portico, and a temple.

121. Achilles threatens Agamemnon.

Pompeian painting.



Achilles is about to draw his sword, but is restrained by Athena. The bearded figure who holds back Agamemnon is probably Nestor.

122. Briseis taken by Agamemnon.

On a Greek vase (skyphos) in the Louvre. Early fifth century B.C.

Agamemnon (ΑΛ[Α]ΜΕΣΜΟ[Ν] by mistake for Ἀγαμέμνων) wearing a fillet on his head, chlamys on his shoulders, and a cuirass over his under garment, armed with spear and sword, leads Briseis (who is attired as a bride, with a veil over head, and seeks to cover her face), holding her by the right wrist (χείρ' ἐπὶ καρπῷ). Behind comes the herald Talthybius (ΘΑΛΘΥΒΙΟΣ) wearing a helmet, chlamys buckled on his shoulders, short under-garment, and boots;

he carries his herald's wand (*κηρύκειον*, caduceus), and has a sword at his side. He raises his hand in astonishment at



HILDES TAKEN BY AGAMEMNON.

Agamemnon's violence. Last comes Diomedes (*ΔΙΟΜΕΔΕΣ*) attired like Talthibius, but that he has a hat, which has

slipped off his head and hangs round his neck. He has two spears in his hand, and looks back (to the tent of Achilles). The folding chair (*ὀκλαδίας*) serves, by a kind of shorthand, to indicate the tent of Agamemnon. The scene is a very free rendering of the Homeric story (*Iliad*, i.)—for instance, Agamemnon here appears himself, instead of letting his heralds do this work for him.

The vase is signed on the handle (which is given here) by the celebrated painter Hieron: *ΗΙΕΡΟΝ ΕΡΓΟΙΕΣΕΝ* (*Ἱέρων ἐποίησεν*).

123. Briseis led away.

Pompeian painting.



Achilles is seated among his Myrmidons, and gives orders that Briseis be handed over to the heralds. On the

right are Patroclus and Briseis, the latter in tears. One of the heralds wears a petasos and holds a caduceus; the other has a staff (his helmet is a restoration, and should be replaced by a petasos). The old man behind Achilles is perhaps Phoenix. In the background is Achilles' tent.

124. Glaucus and Diomedes (?).

Gem at Florence.



Two warriors embrace; one of them has laid aside his shield and spear. The identification with the scene described in Homer's *Iliad*, vi. 232 f., where Glaucus and Diomedes exchange arms, is not certain.

125. Paris, Helen, Hector, and Andromache.

Attic vase-painting of the sixth century B.C. at Würzburg.

Hector (ΕΚΤΟΡ = "Εκτωρ), armed with crested helmet, shield, and greaves, stands in front of two horses (in the complete picture his squire Kebriones is seen seated on one of them). He holds the bridle of his horse in his right hand; the device of his shield is an eagle flying, seen as it were with the body in profile, the wings and tail from below—a common way of representing such figures in early Greek art. With Hector converses Andromache (ΑΝΔΡΟΜΑΧΗ), who wears her peplos as a veil. A second group is formed by Paris and Helen. Paris (ΠΑΡΙΣ), as archer, carries bow

and quiver, and wears winged shoes (an indication of swiftness of foot). Helen (BELENE) stands with her head turned back towards another man who is approaching.



The flesh of the women is represented by white, as is usual on Greek vases of this period ; all the inscriptions are retrograde.

126. Hector and Andromache.

On a red-figured Attic vase (amphora) from Vulci, in the British Museum. Fifth century B.C.



The painting is on two panels on different sides of the vase; hence the mistake which makes Andromache turn away from Hector. Hector wears a crested 'Corinthian' helmet and chlamys, leans on his spear (the curvature is due to the curved surface of the vase), and carries a shield with serpent for device. Andromache wears an Ionic chiton, a mantle wrapped round her body from the waist downwards, and a sort of coif; she holds in her hands the infant Astyanax, who stretches out his hands, not to greet his father, but (as Homer tells us, *Il.* vi. 47 f.) in fright at the dreadful helmet. That he seems to stretch out his hands *towards* his father is again due to the artist's mistake.

127. The capture of Dolon.

*Attic vase by Euphronios in the Bibliothèque Nationale, Paris.
Early fifth century B.C.*



For the subject, see Homer's *Iliad*, x. 314 f. The spy Dolon wears crested helmet, and close-fitting wolf's skin, which looks like a sleeved shirt and trousers, and carries a sword at his side. Odysseus (ΟΛΥΤΕΥ[Σ]) on the left and Diomedes (ΔΙΟΜΕΔΕΣ) on the right have seized him (χειρῶν δ' ἀψάσθην, v. 377). Odysseus wears helmet and chlamys, and carries a sword at his side, and two spears; Diomedes also wears a chlamys, and carries two spears, but no sword, and his helmet is a close-fitting cap-like one without crest. Athena with helmet, serpent-fringed aegis, and spear, stands looking on (cp. v. 366). On the left is Hermes (with caduceus in his left hand). The vase is by the painter Euphronios, and is signed on the left: [ΕΥΦΡ]ΟΝΙΟΣ [ΕΓΩ]ΙΕΣΕΝ.

128. Fight over the corpse of Patroclus.

On a red-figured Attic cup (kylix) by Olto and Euxitheos, found at Vulci, now in Berlin. Early fifth century B.C.



Patroclus (ΠΑΤΡΟΚΛΟΣ) lies dead in the middle. Above him Ajax (ΑΙΑΣ) fights with Aeneas (ΑΙΝΕΑΣ). Ajax wears crested helmet, short chiton, chlamys (the ends of which are seen in front, passing under the girdle), and greaves. The method of holding the shield is well shown; notice the festooned ribands on the inside. Aeneas wears short close-fitting chiton and cuirass, with leather flaps, helmet, and greaves, but no chlamys; the device of his shield is a lion. Behind him is a Trojan hoplite Hippasus (ΗΙΠΑΣΟΣ), who wears a chiton like Aeneas, but a chlamys like Ajax. His device is a bird. Behind Ajax fights Diomedes (ΔΙΟΜΕΔΕΣ), dressed like Ajax, but with cuirass instead of chlamys. All carry swords at their sides.

129. Thetis in the workshop of Hephaestus.

Pompeian wall-painting (first century after Christ) at Naples.



Thetis is seated on the right, an attendant standing behind her. She is looking at the shield, which is held up by Hephaestus and an attendant, and reflects her image in its bright surface. Hephaestus wears the *exomis*, leaving his right shoulder bare, and on his head he has a conical felt cap (cp. No. 44). Before him is the anvil with hammers, etc. Another attendant is chasing the helmet. Greaves and cuirass lie in the foreground. The two workmen wear a cloth fastened round the waist; one of them, at least, also a felt cap.

130. Thetis receives the armour from Hephaestus.

On a red-figured Attic cup from Vulci. In the Berlin Museum.

Fifth century B.C.



Hephaestus, wearing a short chiton drawn up under and falling over, so as to conceal the girdle, sits on a diphros, holding the completed helmet in his left hand, a hammer in his right. The helmet has a visor and movable cheek-pieces; the portion above the visor imitates the hair of the forehead. Above, on the wall, hang the greaves. Thetis, who wears long chiton, mantle, and a band confining the hair, stands leaning on the spear and holding the shield. The shield has pieces cut out of the edge, like a Boeotian shield (see No. 252), but is round instead of oval. The device is an eagle with a serpent in its beak and claws (cp. No. 334), and four stars. Behind is an anvil, with a hammer above it.

131. Hector's body dragged round the tomb of Patroclus.

Attic vase of the sixth century B.C. In the British Museum.

The scene is that described by Homer, *Iliad*, xxiv. 14 foll.
 The body of Hector (HEKTOP) lies on its back on the

ground, fastened by the legs to the car. Over him, as though in contemplation, stands Achilles (A+I)EV[5]), with helmet, greaves, shield and two spears. The car is driven by Automedon, who holds a goad in his hand. Before him stands (or flies ?) a figure with curved wings; the name KOMI.O5 seems to apply to this figure rather than to the charioteer. Before the horses proceeds Odysseus (O)VTJTEV[5]), who wears a helmet with tall crest, and greaves, and carries a shield of Boeotian shape (cp. No. 252) and two spears. Beside the horses runs a hound (ΘA(P)PO5). The tomb of Patroclus is represented by a mound, on which is a serpent (representing the underground spirit of the hero, cp. No. 353), while his εἶδωλον or ghost, labelled Γ(A)ΤΡΟΚΛΟ5, hovers above in full armour.

132. Hector's body dragged round the tomb of Patroclus.

Greek vase at Naples. About 500 B.C.

The scene is the same as on No. 131. Automedon, clad in long charioteer's dress, drives the chariot, beside which runs Achilles, helmeted and carrying his shield. Hector's hands are tied, and his ankles are lashed to the axle of the chariot. The tomb is indicated by the snake—a symbol of the dead; and in the air flies the εἶδωλον or shade of Patroclus, an armed figure with wings.



HECTOR'S BODY DRAGGED ROUND THE TOMB OF PATROCLUS.



HECTOR'S BODY RANSOMED.

133. Hector's body ransomed.

Attic vase (skyphos) at Vienna. Early fifth century B.C.

The scene is that described by Homer, *Il.* xxiv. 471 foll. Achilles reclines on a couch, with food and two dishes on a table before him (ἔτι καὶ παρέκειτο τράπεζα); he still holds in his hand his knife. Below his couch lies outstretched the body of Hector, the breast lacerated. Achilles' arms and clothing hang on the wall. To him comes Priam, supporting himself on a staff, and followed by attendants—only the first is here shown—carrying vessels and other objects of value for Hector's ransom. Achilles turns to speak to his attendant, who holds a ladle (κύαθος) and a strainer (ῥηθμός). Apparently Priam has finished his speech, and Achilles is bidding the boy bring him the cup of welcome.

134. The death of Troilus.

*On a red-figured Attic vase by Euphronios, at Perugia.
Early fifth century B.C.*

Achilles (ΑΧΙΛΕΥΣ) has seized Troilus (ΤΡΟΙΛΟΣ) by the hair, and raises his sword to slay him; the boy tries to disengage himself, and stretches out his left hand for mercy. Achilles wears a crested helmet, cuirass with shoulder-pieces and leather flaps at the waist, underneath that a short chiton, and greaves on his legs; at his side is the sheath of his sword. His shield (device: a horse) and spear are laid aside. Behind Troilus is the altar of Apollo, to which he has fled for refuge; on it is a wreath.



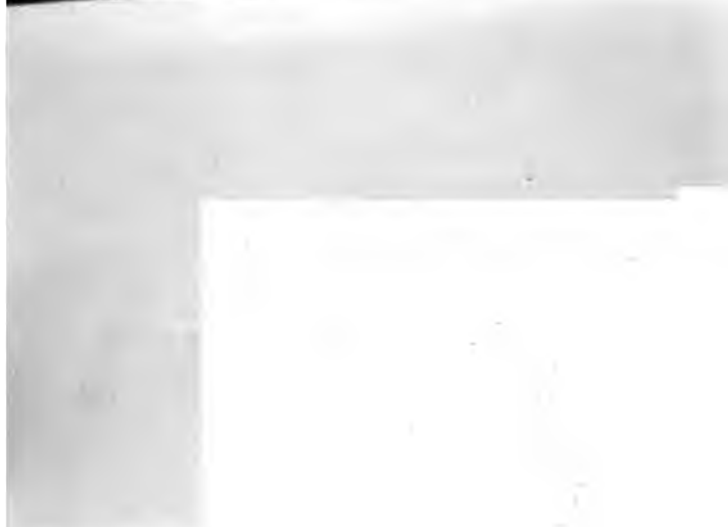
This is one of the finest compositions to be found on any Greek vase.

135. Diomedes carrying the Palladium.

Silver coin (drachm) of Argos, Fourth century B.C. In the British Museum.

Diomedes wears a chlamys fastened round his neck, and holds the Palladium in his left hand, a short sword in his right, while he walks stealthily away. The temple of Athena at Argos was said to possess the shield of Diomedes, and it, together with the Palladium, was carried in procession and bathed at the festival of the goddess. The coin is inscribed **ΑΡΓΕΙΩΝ**.







136. ATHENA MAKING THE MODEL OF THE WOODEN HORSE.
Greek Vase Painting (from Capua).

136. Athena making the model of the Wooden Horse.

Greek vase painting (from Capua) in Berlin. About 450 B.C.

Athena, wearing her helmet, a long chiton, and her mantle tied round her waist as an apron, stands finishing a clay model of a horse, the right hind leg of which is still unfinished. A lump of clay is on the ground. Hanging on the wall are carpenter's tools (saw, drill, and apparently a bow for working the drill), with which Epeius will construct the wooden figure. Cf. Homer, *Od.* viii. 492:

ἔππου κόσμον δέισον

δουραίου, τὸν Ἐπειὸς ἐποίησεν σὺν Ἀθήνῃ,

and Vergil's phrase: *divinae Palladis arte* (*Aen.* ii. 15).

137. The Wooden Horse.

On a gem (glass-paste). Magnified three times.



The Greek heroes descend from the horse by means of a ladder and a rope; on the wall of the Acropolis a figure (Cassandra ?) gives the alarm.

138. Laocoön and his children.

Marble group in the Vatican. About 100 B.C.



This group (the right arm of Laocoön, which has been restored wrongly in modern times, is here omitted) was made by Agesander, Polydorus and Athenodorus of Rhodes. It is earlier than Vergil's time, but there is no reason to suppose that he was inspired by it. The son on the right is nearly dead; the father struggles still; but the other son seems likely to escape; and according to one version of the legend only one of the sons was killed. The fame of the group is chiefly due to Lessing's *Laokoon*. For another illustration of this subject, which accompanies the text of an ancient MS. of Vergil, see No. 222.

1



1



139. THE DEATH OF PRIAM.
Greek Vase (from Apulia).

139. The Death of Priam.

Greek vase from Apulia in the British Museum. About 350 B.C.

Priam, who wears the 'Phrygian' tiara, long chiton girdled and confined with bands crossing over the breast, and himation, has taken refuge at the altar of Zeus Herkeios, which is surmounted by a statue of the god. Neoptolemus has seized the old king by the hair, and plunges a sword into his side :

implicuitque comam laeva, dextraque coruscum
extulit ac lateri capulo tenuis abdidit ensen.

(Verg. *Aen.* ii. 551.)

From the right there approaches a female figure in the dress of an Amazon (Phrygian head-dress, chiton, chlamys, and tightly fitting trousers) carrying two darts and a pelta.

140. Cassandra flying from Ajax.

On a Greek vase (lekythos) found at Gela. About 500 B.C.



Cassandra, with outstretched arms, flies for refuge to the goddess ; her left foot is on the step of the altar. Athena is represented in the usual form of the fighting goddess, with tall crested helmet, levelled spear, and shield (device,

a serpent). Ajax, son of Oileus (wearing helmet, chiton, chlamys, and greaves), has thrown down his shield and spears, and drawn his sword to pursue Cassandra. The serpent of Athena attacks him. The figure on the left, holding a sceptre, and raising his hand to his head in mourning, is Priam.

141. Head of Aeneas.

*Silver coin (tetradrachm) of Aeneas in Macedon. Fifth century B.C.
In the British Museum.*



Aeneas, the founder of Aeneas, is represented in archaic style with pointed beard and hair in formal plaits, wearing a crested helmet of the 'Corinthian' type pushed back on his head.

142. The flight from Troy.

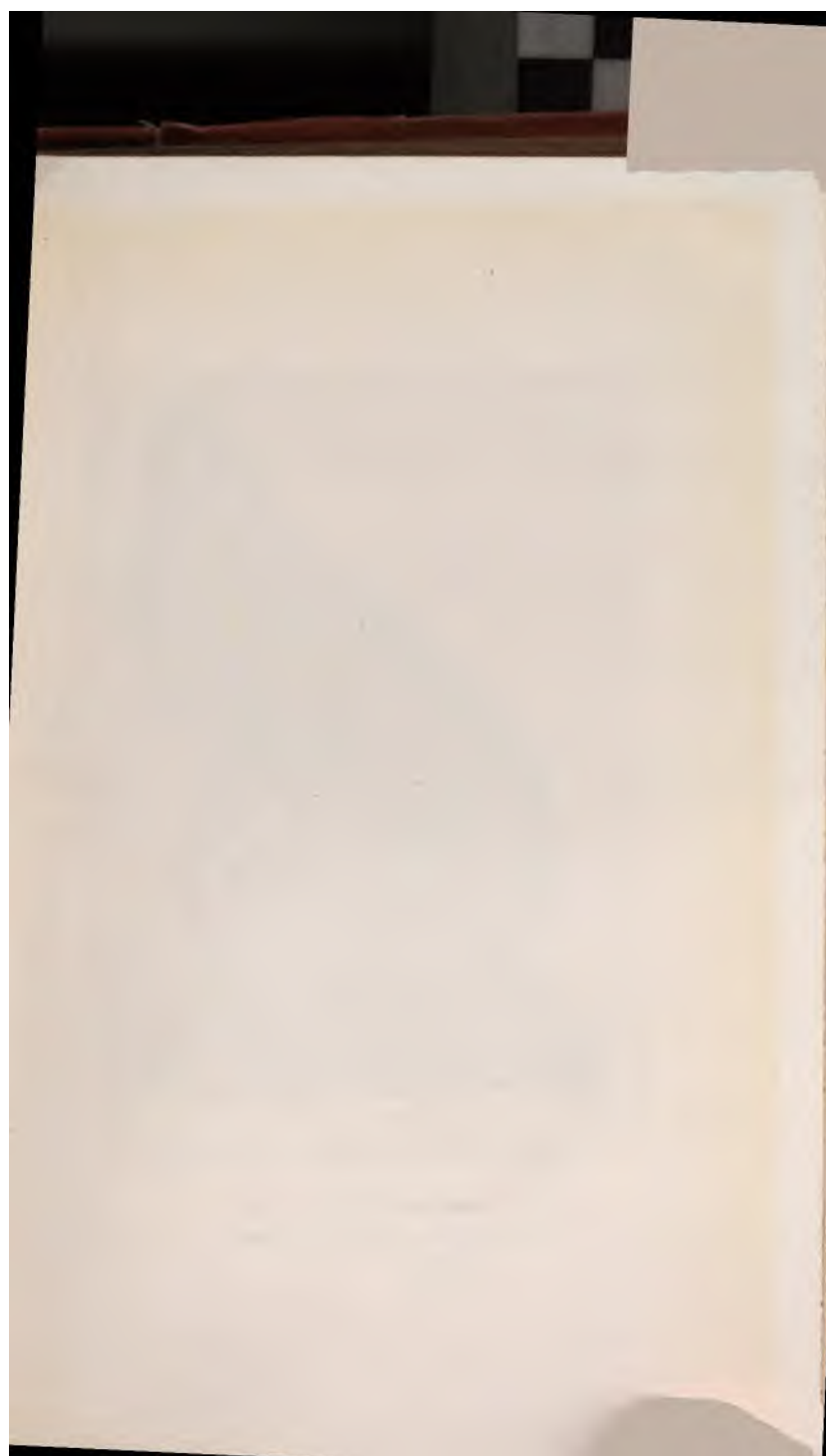
Silver coin (tetradrachm) of Aeneas in Macedon. Late sixth century B.C. In the Berlin Coin Cabinet.

Aeneas (AINEA.), wearing helmet, cuirass, and greaves,



and holding a sword in his right hand, hurries to the right carrying on his left shoulder his bald-headed father Anchises; in front of him strides his wife Creusa, holding up the skirt of her chiton that she may move faster, and looking back at her husband; she carries on her

shoulder a child, who is probably not meant for Ascanius, but is perhaps a daughter. In the field on the left is an ornamental rosette. The coin has been injured by two deep stabs, which have been made to test the quality of the metal.





143. THE FLIGHT FROM TROY.
Painted Terracotta from Pompeii.





145. ODYSSEUS AND CIRCE.
Greek Vase in the British Museum.

143. The flight from Troy.*Painted terracotta from Pompeii.*

Aeneas, wearing cuirass and chlamys, and toeless boots, carries his father on his left arm, and leads Ascanius (who wears 'Phrygian' cap) with his right.

144. The blinding of the Cyclops.*Greek vase of the late sixth century B.C. at Berlin. From Boeotia.*

The action takes place *casto Cyclopi in antro* (Verg. *Aen.* iii. 617). The gigantic Cyclops lies in a drunken sleep, the wine cup (*κάνθαρος*) beside him. He has two ordinary eyes, and in addition a monstrous eye in the middle of his breast. Odysseus and his companions are pushing the sharpened stake into his right eye.

145. Odysseus and Circe.*Greek vase in the British Museum. Fifth century B.C.*

This is one of an odd series of caricature vases, connected with the shrine of the Cabiri at Thebes, which seem to represent burlesques of mythological scenes, perhaps burlesques which were actually performed as part of the

ritual of the shrine. Circe (KIRKA) has mixed the magic cup for Odysseus :

τεῦξε δέ μοι κυκῶ χρυσέῳ δέπα', δφρα πίοιμι·
ἐν δέ τε φάρμακον ἦκε, κακὰ φρονέουσ' ἐνὶ θυμῷ.

(Hom. *Od.* x. 316).

Odysseus accepts the cup. He wears the conical cap (pilos) in which he is nearly always represented, and carries sheathed the sword with which he threatened the sorceress (v. 322). Behind him is the loom of Circe (v. 222) ; and, farther to the right, a swinish figure, one of the companions on whom the charm has worked its effect.

146. Scylla.

From a Greek vase (amphora) at Naples. About 300 B.C.

Scylla, in more or less close agreement with the descriptions of Vergil (*Aen.* iii. 426 f.) and Ovid (*Metam.* xiii. 732, xiv. 59), is represented as a woman to the waist, which is surrounded by the heads and legs of wolves ; the lower part of her consists of a sort of fish-tail, ending in a sea-monster's head—the *pistrix* of Vergil. She holds in her left hand a dog's or wolf's skin.

147. Scylla.

Roman silver coin (denarius) issued by Sextus Pompeius between 38 and 36 B.C.

On this coin, issued by Sextus Pompeius, son of the great Pompeius, as **PRAEFECTUS ORAE MARITIMAE ET CLASSIS**, *Senatus Consulto*, Scylla is represented with two dolphin's tails, instead of the monster of the preceding picture. She holds in her hands an oar with which she is about to strike her prey.





146. SCYLLA.
From a Greek Vase at Naples.



148. The death of Aegisthus.

Attic vase-painting at Vienna. Early fifth century B.C.



Orestes (OPEΣTEΣ) a youth with beard just visible, wearing chiton and cuirass (θώραξ), has seized Aegisthus (ΑΙΓΙΣΘΟΣ) by the hair; he has already stabbed him in the left breast, and is plunging his sword a second time into his body; the blood pours from the wounds, and Aegisthus falls from his seat to the ground. Chrysothemis (KPΥΣΘΘΕΜΙΣ retrograde for +PVΣΘΘΕΜΙΣ), wearing a long sleeved chiton, her hair confined by a band, turns away from the scene towards the left, whence (in another panel, not given here) Clytemnestra is striving to come to the rescue, but is restrained by Talthybius.*

149. Orestes taking refuge from the Furies.

From a red-figured South Italian vase. Fourth century B.C.



Orestes has fled to the omphalos, which he clasps, still holding the sword with which he committed the murder. The omphalos (ὀμφαλός), which was supposed to mark the centre of the earth, was a conical stone standing in the shrine of Apollo at Delphi; its sacredness is marked by its being covered with a network of fillets (στέμμασι ἐνδυντός, Eur. *Ion.* 223) like the ἀγρηνόν, which was the dress of soothsayers. Beside the omphalos grows the sacred laurel.

150. Jason and the Bull.

*From a South Italian vase (amphora) from Ruvo ; at Naples.
Fourth century B.C.*



Jason (with a club in his right hand) is taming the bull, while Medea, who is accompanied by Eros, looks on from a balcony. On the right is a tree round which coils the serpent that guarded the fleece. Jason's shield is represented as it were hanging to a wall in the background. From the tree on the left hangs a taenia. There are birds on each tree, and a hare skips away on the left. The whole picture gives the impression of having been drawn without much regard to the real meaning of the scene.



JASON AND THE SERPENT.

151. Jason and the Serpent.

*South Italian vase from Ruvo; in the Hermitage, St. Petersburg.
Fourth century B.C. The painting has been a good deal restored.*

The central feature of the scene is a tree, on which hangs the golden fleece, guarded by a huge serpent. Jason (ἸΑΣΩΝ, 'Iáson) attacks the serpent with his lance; behind him are two of his companions, one of whom appears to be wounded; on the right, Heracles, who carries his lion's skin on his left arm, wields his club against the serpent; behind Heracles yet another combatant (Iolaus?) threatens it with his spear. Above Jason is the winged Boread Calais (ΚΑΛΑΙΣ); above Heracles, Medea (ΜΗΔΕΙΑ), who wears an elaborate 'Phrygian' cap, and carries a magic casket and laurel leaves with which she charms the dragon. Behind Medea is Eros, seated, holding a mirror.

152. Medea and Pelias.

Attic vase-painting (sixth century B.C.). In the British Museum.

Medea, in order to slay King Pelias, persuades him to try the experiment of regaining his youth, which she professes to be able to restore by boiling him with magical herbs; to prove her power she performs the experiment on a ram. The cauldron in which the ram is being boiled is placed on a tripod, below which the fire is made up. Pelias, with white hair confined by a diadem, and clothed in a richly decorated mantle, sits on a folding chair (ὀκλαδίας), his left hand supported on a staff. Medea,

wearing a tall crown-like headdress, weaves her spells with raised hand. The two richly-attired young women on the



MEDEA AND PELIAS.

other side are Antinoe and Asteropeia, daughters of Pelias ; they look with astonishment on the wonder.

153. Scenes from the Medea.

On a Roman sarcophagus at Mantua.



Four scenes are represented. (1) Medea's children bring the presents to Creüsa (*f*); she is seated in the bridal-chamber, which is decorated with garlands; and she has thrown her mantle over her head as a bridal veil. Her attitude is perhaps meant to represent her unwillingness to receive the gifts:

λευκήν τ' ἀπέρπει' ἑμάλιν παρηίδα,
παῖδων μυσσάθεισ' εισόδους.

Eur. Med. 1148.

One of the children (*c*) holds a folded garment, the other (*b*) a crown (*l*):

λεπτόν τε πέπλον καὶ πλόκον χρυσήλατον.

Eur. Med. 786.

Behind the two boys is the nurse (*d*); between her and Creüsa, a youthful figure (*e*) holding two poppy-heads,—perhaps a form of the god of Marriage, Hymenæus. On the left is Jason (*a*).

(2) The death of Creüsa. The bride (*k*) throws herself from her bed in agony, the flames rising from her hair (Eur. *Med.* 1190 foll.). Her father (*i*) has come at her cries; he stretches out his left hand, and tears his hair with his right. The young men behind the king (*g, h*), with a shield and helmet at their feet, are perhaps of the royal bodyguard.

(3) Medea meditates the death of her children. Medea (*l*) holds the sword in her left hand, much as in No. 156; the two children (*m, n*) play before her. The circular object which one of them bestrides appears to be the end of a column lying on the ground.

(4) Medea's flight. The sorceress (*o*) springs into her chariot, drawn by two-winged serpents; she has thrown the body of one of the boys into the chariot, the other she carries over her shoulder; she waves her sword aloft, and the sheath slips from the chariot to the ground.

154. The death of Creüsa.

From a South Italian vase at Naples. Fourth century B.C.

Creüsa (Glauce), who wears long chiton, crown and bridal veil, has fallen to the ground from her throne, tearing away her veil with both hands. The open casket lies on the ground before her. Creon (carrying a sceptre) hastens towards her. A woman (her mother?) runs away on the left in terror, while the paedagogus hurries away with the children on the right. The winged figure seated calmly above is perhaps an Erinyes. On the wall is a mirror.



THE DEATH OF CREUSA.

155. The death of Creüsa, and the murder of Medea's children.

Portions of a South Italian vase-painting (on an amphora from Canosa), now at Munich. Fourth century B.C.



The upper portion represents a building with six columns of the Ionic order; from the roof hang two shields. This is meant for the Palace of Creon (**ΚΡΕΟΝΤΕΙΑ**). Creüsa sinks down half dead on the throne, while her father Creon (**[ΚΡΕ]ΩΝ**) supports her with one arm; the eagle-crowned sceptre which he held is falling to the ground. To Creüsa's aid from the other side runs her brother Hippotes (**ΙΠΠΟΤΗΣ**, not reproduced here, is written above his head). He wears a chlamys thrown over his shoulders, a petasos hanging from his neck, and a sword

at his side. The female figure running from the left towards Creüsa is called Merope (ΜΕΡΟΠΗ, not repro-



duced), and must be Creüsa's mother. The open casket at the base of the building contained the deadly gifts.

In the lower portion Medea (ΜΗΔΕΙΑ) in rich Eastern costume (popularly called 'Phrygian') seizes by the head one of her sons, who has leapt on to an altar; she prepares with her right to plunge her sword into his body. Behind her a young man, wearing chlamys and petasos, and carrying two spears, gets the other boy out of the way. Notice the anklets worn by the boys. From the right comes Jason (ΙΑΣΩΝ) with spear and sword, accompanied by a youth who balances the one on the other side. In the middle is a personification of frenzy (ΟΙΣ[Τ]ΠΟΣ), represented (evidently after the fashion of the stage) as a female figure, with snaky hair, holding two blazing torches and standing in a chariot drawn by two serpents.

156. Medea meditating the murder of her children.

Pompeian wall-painting.

Medea stands holding her still sheathed sword, unable to make up her mind (Eur. *Med.* 1021 foll.), while her two boys play at knucklebones (ἀσπράγμοι). One has just thrown four bones, and the other reckons up the throw. The knucklebones were used like dice, but as they could not come down on the two ends, only four different throws, counting 1, 3, 4, and 6 respectively, were possible with each bone (cp. No. 403). The figure in the doorway is the paedagogus. The picture doubtless goes back to a famous painting by Timomachus.



156. MEDEA MEDITATING THE MURDER OF HER CHILDREN,
Pompeian Wall-Painting.

157. Medea meditating the murder of her children.

Wall-painting from Herculaneum.



In many ways this figure is better conceived than the corresponding one in No. 156, and is probably nearer the original from which both are derived. In the background is the sea.

158. The murder of Medea's children.

South Italian vase from Cumae. In the Louvre. About 300 B.C.



Medea, who wears a long sleeved dress, and a peplos fastened round her waist, has seized one of her children by the hair, and plunges her sword into his right side. In the background are an Ionic fluted column, a small statue on a tall pedestal, and a pilaster—details suggesting the palace in which the murder took place.

159. Medea's flight.

South Italian vase from Canosa ; at Naples. Fourth century B.C.



Medea is departing in a car drawn by serpents ; the body of one of the children and a sword lie on the ground behind ; the other child is in the car, an arm and part of his head being visible, in a larger reproduction, behind the wheel. She is pursued by Jason on horseback, and two warriors (one wearing a conical helmet) on foot. On the right are an Erinyes holding a torch in her left hand and a sword (?) in her right, and the moon-goddess, Selene, on horseback with a nimbus round her head. Her presence and the stars on the left give the time of the action as night.

160. Medea's flight.

From a terracotta Etruscan ash-urn at Volterra.



Medea stands in a car drawn by four winged serpents, holding a sword; the corpses of the two children are involved in the coils of the two serpents in the middle. The meaning of the two figures in the corners is uncertain; possibly in the Greek original, from which this scene was copied, one of them was Jason, the other the paedagogus of the two children.

161. Admetus wins Alcestis.

Stucco-relief of a Roman grave.

In order to win Alcestis as his bride, Admetus had to perform the task of yoking a lion and a boar to a chariot. This he performed with the help of Apollo, who served him at the time (*Eur. Alc.* 1 ff.). Admetus here comes before Pelias with the chariot; Apollo walks beside the

beasts, carrying a sickle to show his position as a farm-servant under Admetus (cp. Eur. *Alc.* 8), and wearing a laurel-wreath (in token of his divinity). Behind (in the



chariot) is Artemis (whose disfavour Admetus earned by omitting to sacrifice to her on the day of his marriage). Alcestis, veiled as bride, stands beside her father. Both Admetus and Pelias have sceptres, as kings.

162. Admetus hears his doom.

Painting from the "House of the Tragic Poet," Pompeii (see No. 358).

Apollo obtained from the Fates that Admetus should escape death if he could find a willing substitute (Eur. *Alc.* 12 f.). A messenger has come (from the oracle of Apollo ?) to tell him he must make his choice ; he reads the message to the king, who sits wrapped in anxious thought. Beside him is Alcestis (veiled as bride), her right hand thrown over his shoulder ; on the right stand Alcestis' father and mother ; in the background is seen Artemis (or Apollo ?), quiver at shoulder. The other figure is that of



ADMETUS HEARS HIS DOOM.

the bridesmaid, who starts up in horror. The reproduction must not be supposed to render faithfully the style of the original painting.

163. Alcestis led away by Hermes.

Mosaic in the Vatican.

The figures here are evidently, from their dress (cothurni etc.), meant to represent tragic actors, and the identification with Alcestis and Hermes seems most probable. Hermes has the herald's staff (*caduceus*, *κηρύκειον*) in his left hand.



163. ALCESTIS LED AWAY BY HERMES.
Mosaic in the Vatican.



164. The death of Alcestis.

From a Roman sarcophagus in the Villa Albani.



Alcestis (*k*) reclines on a kliné in a dying state; her father (*h*) holds her right hand, while her mother (*i*) bends towards her. An attendant (*l*) stands at the head of the bed. The two children of Alcestis (*Eur. Alc.* 311-319, etc.), a boy (*p*) and a girl (*o*), are at the steps beside the bed: all are in attitudes expressive of grief. The scene to the left of this is an earlier one; Admetus (*d*) accompanied by his spear-bearer (*c*) argues with Pheres (*f*), who is also attended by a spear-bearer (*g*); between them is another spear-bearer (*e*). Farther to the left are an attendant (*b*) and Alcestis (*a*) herself, who has heard the conversation and is about to come forward and interfere. The two figures (*m, n*) on the right are again Admetus and Alcestis, and in more complete representations Heracles and an attendant are also present; but the explanation of this scene is not clear. It can hardly represent the parting of Heracles from the reunited husband and wife.

165. The death of Alcestis.

From a Roman sarcophagus in the Vatican.



The sarcophagus was made for C. Iunius Euhodus and his wife Metilia Acte, about the middle of the second century after Christ. This representation of the death of Alcestis varies considerably from the preceding. Alcestis (*h*), whose hair is dressed in the style of the time of Faustina the Elder, and is evidently meant to be a likeness of the deceased Metilia Acte, her mother (*g*), also a portrait), and the two children (*s*, *t*) are in much the same attitude as before. Admetus (*f*) takes the place of her father, and is a portrait of Euhodus; her father (*e*) is in the background. The attendant (*i*) stands at the head of the bed. On the left, Apollo (*d*), carrying his bow, leaves the house (*Eur. Alc. 22, 23*). The snake-encircled tripod helps to identify him. Then come an attendant (*c*), a weeping friend of the house (*b*), and a huntsman (*a*). On the right is the return: Admetus (*k*) gives his hand to Heracles (*n*), who holds his club; between them is Cerberus (*v*) with one lion's and two dogs' heads. Behind Heracles is Alcestis (*p*), veiled in her death-shroud. The three figures in the background (*l*, *m*, *o*) are the three Fates, of whom *l* holds a roll (cp. *Eur. Alc. 12, 33*). On the extreme right are Hades (*r*) and Persephone (*q*) veiled and holding a torch. All this right-hand 'scene' is thus a jumble of the main figures of part of the drama.

166. The departure and return of Alcestis.

Roman Relief in the Palazzo Rinuccini at Florence.

On the right is a figure (*a*) belonging to another scene. Then comes a youthful female figure (*b*), in steepleless chiton, perhaps the goddess Peitho, who supports the veiled Alcestis (*c*). Between Alcestis and Admetus (*e*) is the marriage god Hymenaeus (*d*), who walks away in the background, with *inverted* torch, in token of the coming tragedy. Hermes (*f*) links the two scenes together; as the conductor of souls he is concerned with the departure as well as the return of Alcestis. The scenes are divided by the pillar. To the left of it Alcestis (*g*) in her burial shroud returns, while Heracles (*h*), his lion's skin hanging over his left arm, stands at ease, his task performed. The relief is a late and coarse copy of a good original.

167. The parting of Alcestis and Admetus : with two Etruscan demons.

*Etruscan vase in the Bibliothèque Nationale, Paris.
Third century B.C. (?)*



Admetus and Alcestis (their names are given in Etruscan characters) embrace ; at either side are grotesque death-demons. The one on the left has a hammer ; the other, two snakes (compare the snakes held by the Erinyes, Nos. 83, 84).

168. The sacrifice of Polyxena.

On an Attic black-figured vase, found in Etruria. In the Berlin Museum. Sixth Century B.C.

The tomb is represented by a mound, on which we see a serpent ; while at its foot is a small animal. The εἰδωλον of Achilles flies in the air above the tumulus in full armour. Polyxenus, wearing helmet, chlamys and short chiton,



leads Polyxena, who is veiled in her mantle, to the tomb. Behind are two heroes in armour, standing in front of the chariot of Neoptolemus, of which we see only the foreparts of the horses ; behind them again is another armed man.

169. The sacrifice of Polyxena.

*Vase with reliefs, from Thebes. In the Berlin Museum.
Third century B.C.*

In the middle is the grave of Achilles, a *στῆλη* erected on a mound, and tied round with a fillet. To the left of it kneels Polyxena, with raised hands (Eur. *Hec.* 558 f.) ; Neoptolemus approaches to slay her. The figure behind Neoptolemus is Odysseus ; behind him, again, is Agamemnon, seated. On the right are three of the Greek heroes who can hardly be identified. The dolphins scattered about the field indicate that the scene takes place on the sea-shore.



THE SACRIFICE OF POLYXENA.

The whole representation is obviously inspired by the description in Euripides' *Hecuba*.

170. Polymestor blinded.

Greek vase in the British Museum. Fourth century B.C.

Polymestor, wearing a tall 'Thracian' cap, short chiton, chlamys fastened round his neck, and shoes, gropes his way forward. On the left stands Agamemnon, holding his sceptre, which is topped with a bird; he is attended by a youth resting on his spear and holding his tall conical helmet in his hand. Hecuba, with white hair, is on the right, leaning on a staff and supported by a female attendant. A sheathed sword lies at her feet. The scene is obviously an illustration of Euripides' *Hecuba*, vv. 1049 foll.



170. POLYMESTOR BLINDED.
Greek Vase; Fourth Cent. B.C.



171. Amazons and Greeks.

*South Italian vase (amphora) in the Jatta Collection at Ruvo.
Fourth century B.C.*



In the upper band, in the first group on the left, a Greek is dragging an Amazon from her horse by the hair. The middle group represents another mounted Amazon engaged with Heracles, who carries club and bow. In the right-hand group the Amazon is on foot charging a Greek; she carries the crescent-shaped shield (*pelta*) which is the most characteristic defence of Amazons, although, as in this vase, not universally given to them by artists. Other scenes of combat in groups of three are represented in the lower portions. The Amazons all wear the 'Phrygian' cap (cp. Nos. 173 foll.), elaborately embroidered garments, and boots; the one opposed to Heracles has tight-fitting trousers. One of these Amazons is represented on a larger scale in No. 172.

172. Amazon.

Figure from the vase No. 171.



The Amazon here given wears a 'Phrygian' cap, a short girdled chiton and chlamys decorated with small crosses or stars, bracelets on her arms, and laced boots on her feet; she wields a lance in her right hand, and holds another in her left.

173. Amazon.

From an Attic red-figured vase from Vulci; in the British Museum.

About 500 B.C.

One of a set of seven Amazons arming themselves. This one wears a 'Phrygian' helmet with long lappets and neck-piece, and a closely-fitting body-garment with sleeves and trousers. She holds in her right hand her double-axe ($\lambda\acute{\alpha}\beta\rho\nu\varsigma$, *bipennis*), and in her left a bow. Half the blade of the axe projects behind her head. A second bow is strapped to the $\gamma\omega\rho\nu\tau\acute{o}\varsigma$ (or combined quiver and bow-case) which hangs at her side, suspended by a double strap passing over her left shoulder. The gorytos is ornamented with a scale pattern, and its cover hangs over in front.



AMAZON.

174. The death of the Amazon Penthesilea.

On a sarcophagus at Paris.

The Amazon queen, wearing a tall 'Phrygian' cap, chlamys falling behind her back, and boots, sinks to the ground, supported by Achilles, who wears helmet and chlamys. In her right hand is her double-axe (*πέλεκυς* or *λάβρυς*, the typical weapon of the Amazons, although Greek artists sometimes, as in No. 171, represent them with other weapons). On the right is a companion, who has dropped her weapon and raises her hand to her head in grief; she wears a girdled chiton and boots, and carries the *pelta* or crescent-shaped shield on her left arm. The figures at the sides have nothing to do with the scene.

175. Bellerophon delivering his letter.*South Italian red-figured vase-painting. About 300 B.C.*

Bellerophon (see Homer, *Iliad*, vi. 160 f.) has dismounted from Pegasus; he wears the chlamys, petasos, and boots of a traveller. Iobates (dressed like an Oriental potentate in 'Phrygian' cap and rich dress, with sceptre) reads with astonishment the letter, which is written $\epsilon\nu\ \pi\acute{\iota}\nu\alpha\kappa\iota\ \pi\tau\upsilon\kappa\tau\acute{\omega}$. The figure behind is Iobates' daughter, who also shows surprise at what she sees in the letter.

176. Pegasus.*Silver coin (stater) of Corinth. Fourth century B.C. In the British Museum.*

The winged horse of Bellerophon is the almost invariable type of the coins of Corinth. The hero with the help of Athena tamed Pegasus on Acrocorinthus, where he had alighted to drink at the fountain of Peirene. A Q (obliterated on this specimen) should be visible below the monster; it is the first letter of the name of Corinth, which was originally written with a κ (*koppa*) instead of a



κ (*kappa*); and the koppa was retained on Corinthian coins long after it had gone out of use in ordinary writing, just as the Athenian coins were marked ΑΘΕ long after the long Η had come into use.

177. The Chimaera.

Silver coin (stater) of Sicyon. Fourth century B.C. In the British Museum.

The Chimaera is represented with the head and body of a lion, and a tail ending in a serpent's head, while out of its back rises the forepart of a goat. These elements were sometimes differently combined. The goat's head was supposed to breathe flame. Bellerophon slew the monster, against which he was sent by the Lycian king (Iobates). See Hom. *Il.* vi. 160 f. The connection of Bellerophon with Corinth, in the neighbourhood of which Sicyon stood, explains the occurrence of this type on the Sicyonian coins. The symbol on this specimen below the monster is probably the head of a river-god.



178. Cadmus slays the dragon.

South Italian red-figured vase-painting of the fourth century B.C., at Naples.

The dragon which guarded the well of Ares, to which Cadmus sent his men for water when he wished to sacrifice to Athena before founding Thebes, has killed (and apparently eaten) his messengers; one of the water-pots (*ἀμφορεύς*, *amphora*) remains. Cadmus (ΚΑΔΜΟΣ) wears a conical helmet, chlamys fastened round his neck, and laced travelling

boots; he carries two spears and a sword, but uses a stone by preference. He is encouraged by Athena (ΑΘΗΝΗ), who is richly clad in long chiton and peplos, and armed with helmet, aegis, and spear. On the left, leaning against the rock from under which the dragon issues, sits the personification of Thebes (ΘΗΒΗ)—an anticipation of the foundation which is to be made. In the background, above



the brow of a hill, appear the busts of the river-god Ismenos (ΙΜΗΝΟΣ by mistake for ΙΣΜΗΝΟΣ) and a fountain-nymph called Krenaie (ΚΡΗΝΑΙΗ). The sun shines down on the scene. Thebe wears a richly-decorated chiton, peplos, and veil; on her head is a crown, apparently turreted, to show that she is a city-goddess. Ismenos has long flowing hair, a convention with the figures of water-deities, and carries a sceptre. Krenaie's hair is confined by a broad band. The vase is by the painter Assteas.



DAEDALUS MAKING THE WINGS,

179. The death of Hippolytus.*Relief on a sarcophagus at Girgenti (Sicily).*

Hippolytus has fallen from his chariot ; the horses rear in wild confusion, while a youth on horseback seizes one of them by the bridle. Behind is seen the scaly-necked bull sent out of the sea by Poseidon to cause the disaster.

180. Daedalus making the wings.*Hellenistic relief in the Villa Albani. Much restored.*

Icarus holds one of the wings on which Daedalus is at work ; another rests on the ground. Icarus' own wings are already fastened to his shoulders by cross-straps.

181. Daedalus and Icarus.

Pompeian wall-painting.

The fate of Icarus was a popular subject with Pompeian artists. We have here a view from the shore of Icaria over the sea westward, towards sunset; in the middle distance, on projecting land, stand buildings. Daedalus is seen flying high above the earth, searching for the dead body of the fallen Icarus, which lies on the ground by the sea-shore, washed up by the waves. At the sides are three female figures, to which some have endeavoured to give mythological significance. The seated figure indeed may very well be a local nymph; but the others may be regarded as ordinary mortals who have come upon the scene.



181. DAEDALUS AND ICARUS.
Pompeian Wall-Painting.



182. The murder of Itys.

*On an Attic red-figured vase (kylix, drinking-cup) in the Louvre.
Early fifth century B.C.*



Procne, the mother of Itys, holds him by the two arms ;
her dumb sister Philomela gesticulates excitedly :

pro voce manus fuit.

Ovid, Met. vi. 607.

Both women wear long chitons, with over-fold (*ἀπόπτνγμα*),
and full *κόλπος* ; Philomela carries a sword at her left side.

183. Orpheus playing the lyre.

*From a South Italian red-figured vase-painting at Naples.
Fourth century B.C.*



Orpheus, wearing Thracian dress, *i.e.* a richly-embroidered sleeved chiton (χιτὼν χειριδωτός), Thracian or 'Phrygian' cap or κίβρις, with lappets which could be fastened under the chin, chlamys laid over his knees, and slipper-like shoes, sits playing a six-stringed lyre of the κιθάρα-form; at his side lies a doe listening to him.

184. Orpheus.

Wall-painting from the house of Vesuvius Primus, Pompeii.

Orpheus is seated among rocks (the sky seen through an opening behind) playing his lyre, and surrounded by various birds and beasts (lion, lynx, stag, boar, flamingo, etc.).



184. ORPHEUS.

*Wall-Painting from the House of Vesuvius Primus,
Pompeii.*



185. Orpheus and Eurydice.

Greek relief at Naples. Fifth century B.C.



Orpheus, unable to resist the temptation to turn and look at Eurydice, broke the condition on which she was allowed to return to the upper world; and this relief represents the moment when the two must part again.

Hermes, the conductor of souls, gently lays his hand on the woman's wrist to lead her back to Hades. Orpheus caresses the hand which Eurydice lays on his shoulder. He wears a spiked helmet, such as Amazons sometimes wear,—to represent his un-Greek race,—short girdled chiton and chlamys. In his left hand he holds his lyre. Eurydice wears a long girdled chiton and veil; Hermes short girdled chiton and chlamys, with his broad-brimmed hat (*πέτασος*) hanging at his back. The names inscribed above the figures (*ΕΡΜΗΣ*, *ΕΥΡΥΔΙΚΗ*, and *ΟΡΦΕΥΣ*, the last retrograde) are certainly later than the relief itself, and perhaps modern. There are ancient replicas of this relief in the Villa Albani at Rome and in the Louvre at Paris.

186. The death of Orpheus.

From an Attic red-figured vase. Fifth century B.C.

Orpheus defends himself with his lyre (a *chelys*), but ineffectually, against the Thracian women (*spretæ Ciconum matres*, Verg. *Geo.* iv. 520). One of them pierces his breast with a spear, another is about to strike him with a double-axe (*bipennis*, *πέλεκυς*).



THE DEATH OF ORPHEUS.

187. Peleus and Thetis.

Attic red-figured vase at Corneto. Fifth century B.C.



Thetis lies asleep (cp. Ovid, *Metam.* xi. 238), while Peleus, cautiously laying aside his sandals, approaches to enchain her. On the left Hermes, wearing broad-brimmed petasos and winged boots, moves away; on the right Eros places a wreath over the head of the sleeping goddess. Behind is a tree. The scene was originally explained as Theseus deserting Ariadne.

188. Pelops and Hippodameia.

*Attic red-figured vase-painting in the Museum at Arezzo.
Fifth century B.C.*



Pelops (ΠΕΛΟΥ) rides in his chariot over the sea (indicated by the dolphin on the right); by his side stands his newly won bride Hippodameia (ΙΠΠΟΔΑΜΕΑ). Pelops, as victor and bridegroom, is crowned with a wreath of laurel; he wears a richly embroidered short chiton and chlamys, which flutters in the wind as he throws his weight on the reins; in his right hand is the goad. Hippodameia, in veil, chiton and peplos, raises her right hand in wonder. Two of Aphrodite's doves, symbolic of love, fly before her.

189. Perseus and the Gorgons.

*On an Attic black-figured vase in the Bibliothèque Nationale, Paris.
Sixth century B.C.*



Perseus has succeeded in taking the head off one of the three Gorgons. The two still living monsters are represented half running, half flying to the right; they have grotesque faces, with the tongue protruded; a serpent rises up from each shoulder, and the girdles which surround their waists are serpentine. The decapitated Gorgon is falling forward, as the blood gushes from her neck. Athena, who has enabled Perseus to do the deed, stands looking on; the fringe of snakes at her back belongs to the aegis or goat-skin, in the middle of which the petrifying Gorgon's head was set—an anticipation such as one often finds in early art. Perseus runs off with the head in a basket, from which the blood drips. The last figure is Hermes, wearing his characteristic hat (*petasos*) and holding his caduceus. The Gorgons, Perseus and Hermes all wear boots with long tabs in front.

190. The fall of Phaëthon.

Relief on a Roman sarcophagus in the Louvre.

In the left hand upper corner Phaëthon (*b*) is represented coaxing his father Helios (*a*) to lend him his chariot. In the middle, Phaëthon (*o*) falls from the chariot. Of the wind-gods (*c* and *f*) who helped on the disaster only the wings of both and the breast of one are still preserved. The two riders (*d* and *e*) are probably meant for the Dioscuri. The figure *g*, holding his garment above his head, is perhaps the Roman night-god Nocturnus; the two small figures before him and the wind-god *c* are explained as Phosphorus and Hesperus, Morning and Evening Star. In the lower row of figures we have: *h*, *i*, *k*, the three sisters of Phaëthon, whose transformation into trees is already indicated; *l*, Helios; *m*, Cyenus, Phaëthon's friend, whose grief turned him into a swan (*n*; the head broken off); *p*, the river-god Eridanus, in the attitude in which river-gods are usually represented, with a water-urn under his elbow; he receives the falling Phaëthon in his lap; *q*, the personification of the Sea, holding a dolphin; *r*, Jupiter, holding his sceptre of sovereignty; *s*, the messenger of the gods, Iris, with garment fluttering over her head; *t*, the goddess of the Earth, with three children—personifying the blessings given by earth to mankind; and above her (*u*), a mountain-god (Olympus?).

191. Phineus and the Harpies.

Greek (Ionian) vase (drinking-cup) at Würzburg.
Sixth century B.C.



The blind seer Phineus ($\Phi\iota\iota\eta\epsilon\nu\varsigma$), of starved aspect, lies on his couch before an empty table; behind him stands a woman Erichtho ($\epsilon\rho\iota\chi\theta\omicron$); before him the figures of two of the seasons (*Horae*, $\text{HORA}[\eta] = \text{Ὥραι}$), one of them holding a large flower. (Now that the clear north

winds have chased away the winter storms, the Seasons bring their fruits.) Next come the two Boreads, Calais and Zetes (KΑΛΑΙΣ , [$\text{Ι} \text{Ι} \text{ΕΤΕΣ}$], each of whom has six wings, four at the shoulders, one on each foot; they wear short, close-fitting chitons and boots, and are armed with swords. Before them fly the Harpies (ΑΡΡ . . . for *Ἀρπυιαι*), winged like their pursuers, but wearing long chitons. The attitude of pursuers and pursued, with arms outstretched, and almost kneeling, is the conventional method of representing swift running at this period; in some cases the kneeling attitude is very much exaggerated. Before the Harpies are the waves of the sea, with two fish to indicate it.

192. Theseus and Pirithous in Hades.

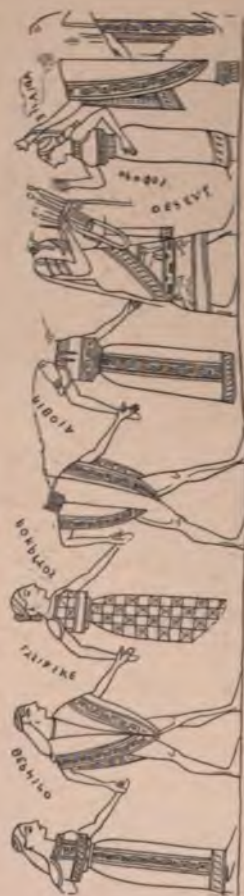
South Italian vase in the Jatta Collection at Ruvo. Fourth century B.C.



Theseus and Pirithous, who sought to carry off Persephone from Hades, are here represented, one of them being bound by an Erinyes, the other lying with his hands fastened behind him. Their caps (broad-brimmed petasi), cloaks, and weapons lie on the ground. Under a tree sits Hades on a rock covered with a skin, and holding his sceptre, which ends in the figure of a bird. Persephone, wearing stephane, veil on the back of her head, and long chiton, stands holding two cross-headed torches. The Erinyes or Fury is dressed as a huntress, in short chiton and boots.

193. Celebration of the slaying of the Minotaur.

From the 'Francois' vase at Florence. Attic work of the sixth century B.C.



A row of dancers, alternately male and female, with joined hands. First, on the left, comes Asteria (name not shown here); then Herippos ($\text{H}\epsilon\text{P}\text{N}\text{I}\text{P}\text{O}\text{I}\text{O}\varsigma$), Lysidike ($\text{L}\text{Y}\varsigma\text{I}\Delta\text{I}\text{K}\text{E}$), Prokritos ($\text{P}\text{R}\text{I}\text{P}\text{O}\text{K}\text{P}\text{I}\text{T}\text{O}\varsigma$), Epibolia ($\text{E}\text{P}\text{I}\text{B}\text{O}\text{I}\text{A}$). They are led by Theseus ($\text{Θ}\epsilon\varsigma\epsilon\upsilon\varsigma$), before whom stands Ariadne ($\text{A}\text{P}\text{I}\text{A}\text{I}\Delta\text{I}\text{N}\text{E}$) holding out a flower to the conquering hero; between them her nurse ($\text{Θ}\text{P}\text{O}\text{Φ}\text{O}\varsigma$ for $\text{π}\text{ρ}\text{o}\phi\acute{o}\varsigma$). The last is represented smaller than Theseus and Ariadne, as being a servant. Theseus holds and plays on a lyre, and wears a richly decorated chiton and over-garment; Ariadne also wears a voluminous mantle over her chiton. The other women wear a long chiton girt at the waist, and over it a short jacket; the men have a simple chlamys on their shoulders.

194. Ariadne sleeping.

Graeco-Roman marble statue in the Vatican.



Ariadne, deserted by Theseus, sleeps, her mantle partly spread upon the rock, partly drawn over her head.

195. Silenus before Midas.

*Attic red-figured vase from Chiusi. Fifth century B.C.
In the British Museum.*



The foolish king, with his asses' ears pricked up, sits on a diphros in his palace (indicated by the Doric column); his feet are on a footstool, and he holds his sceptre in his right hand. Before him stands Silenus, with horse's tail, bestial face, snub-nose, and pointed ears. His hands are tied with a cord, the end of which is held by his guard (this detail is omitted in the illustration). The guard is a soldier, in Phrygian cap, cloak, and rough tunic over a chiton, holding a spear. Behind the king stands a woman (Europa) fanning him. Herodotus (viii. 138) alludes to the story of the capture of Silenus; others relate that he was caught by mixing wine with a spring. The object of Midas was to acquire the wisdom of Silenus.

196. Croesus on his Pyre.

Attic vase-painting in the Louvre : end of sixth or beginning of fifth century B.C.



Croesus, the King of Lydia, round whose history much legend gathered, is said by Herodotus (i. 86) to have been placed on the pyre by order of his conqueror Cyrus; Cyrus then changed his mind, and, his servants being unable to put out the flames, Apollo did so, at the invocation of Croesus. But this vase seems to illustrate a different version of the story; and that there were more than one current is shown by the poem of Bacchylides

(iii. 28 f.), according to which Croesus ascended the pyre of his own will; he prayed to the gods, and ordered the flames to be kindled. Then Zeus put out the flames, and Apollo carried Croesus and his children to the land of the Hyperboreans. Here Croesus ($\text{KPOE}\Sigma\text{O}\varsigma$) sits in state, holding his sceptre, and pouring a libation from a phiale. A slave Euthymus ($\text{EV}\Theta\text{VMO}\{\varsigma\}$) is doing something to the pyre. The instruments he holds in his hand are not fans, neither are they torches (which indeed would be useless, since the pyre is already blazing); most probably they are instruments for sprinkling holy water. For a coin attributed to the time of Croesus, see No. 426.

197. Cleobis and Bito.

Roman relief on a sarcophagus at Venice.

The story of Cleobis and Bito, the sons of Cydippe, priestess of the Argive Hera, is told by Herodotus (i. 31), and was very popular in antiquity, but the representations of it in art are very rare. In this relief we get more than one stage of the story represented. On the left the priestess stands in her car drawn by two oxen, aided by her sons; they have just arrived, and the priestess is about to get down. The middle scene represents the temple, before which the priestess, holding two torches, makes her prayer to the goddess, while her children lie asleep on the ground. To the right Selene, the moon-goddess, is represented in her car, guided by the two children, who have passed in their sleep from the troubles of this world to the peace of Elysium. On the extreme right the children are reunited with their mother, after her death.



CLEOPATRA AND BITHO.

198. Fight between Centaur and Lapith.

*Attic marble relief from a metope of the Partheon. About 440 B.C.
In the British Museum.*



The Centaur, compounded of the body of a horse, with its neck and head replaced by the body, arms and head of a man, has got the better of the Lapith, who, sunk on the ground, supports himself on his right arm and raises his shield on his left. The Centaur, however, has pushed aside the shield with his forelegs, and is about to deliver a blow with a large water-pot (*ὕδρια*) which he raises in both hands.

199. Young Centaur.

*Black marble statue, found in Hadrian's Villa at Tivoli, now in the
Capitoline Museum.*



The work of two sculptors, Aristeas and Papias, of
Aphrodisias in Caria, who probably lived in the second

century after Christ and may have copied some earlier work in bronze of the Alexandrian school. Their signature is legible on the base. The pendant to this figure is an old Centaur, whose hands are tied behind his back by Eros. The young one, who also carries an Eros on his back (not now preserved), jeers at his elder companion. He holds in his left hand a crooked staff (*pedum*, λαγωβόλον) for knocking down animals, and a fawn's skin; a Pan's pipe (σῦριγξ) rests against the trunk of the tree which supports his body.

200. Arimaspi and Gryphons.

Greek vase from the Cyrenaica; in the British Museum.

About 400 B.C.

Herodotus (iii. 116) says that there was supposed to be a great amount of gold in the northern parts of Europe, and that the Arimaspi were said to steal it from the gryphons. He adds that the Arimaspi were said to be one-eyed, but he did not believe it. Ctesias, a writer of the end of the fifth century B.C., among various travellers' tales, describes (*Indica*, 57, 12) the gold-guarding gryphons of India as four-footed birds, the size of a wolf, with lions' legs and claws, and black feathers on the body except on the breasts, which are red. The legends about the gold-guarding gryphons were evidently connected with the Central Asian gold trade, and are illustrated by many antiquities from the Greek colonies in the Cimmerian Bosphorus. In this picture the gryphons correspond (except in colouring) to Ctesias' description. One of the Arimaspians, who, like an Amazon, wields an axe and carries a πελτη or lunate shield, is attacked by three gryphons.



200. ARIMASPI AND GRYPHONS.
Greek Vase from the Cypriatic.



Two other Arimaspians come to the rescue, one on the left with spear and pelta, one in the background (upper half of the body only shown) with a huge rock. The dress of the savages is a tall Oriental head-dress of the 'Phrygian' pattern, with lappets and neckpiece, a jerkin, trousers (anaxyrides), and shoes.

201. Pygmy and cranes.

From an Attic vase (rhyton) at St. Petersburg. Fifth century B.C.



A pygmy, holding a club in his right hand and a strung bow in his left, and wearing hunting boots, is represented in combat with two cranes, who are too much for him. The letters on the vase are $\text{HO } \Gamma\text{AI}[\varsigma]$ and $\text{HO}\Pi[\text{A}]\iota$, i.e. $\acute{o} \pi\alpha\iota\varsigma$ [καλός]; cp. No. 415. The battles between pygmies and cranes are alluded to by Homer:

ἥτε περ κλαγγὴ γεράνων πέλει οὐρανόθι πρό,
αἶ τ' ἐπεὶ οὖν χειμῶνα φύγον καὶ ἀθέσφατον δμβρον,
κλαγγῇ τὰ γε πέτονται ἐπ' Ὀκεανοῖο ῥόδων,
ἀνδράσι Πυγμαίοισι φόνον καὶ κῆρα φέρονται.

Il. iii. 3 f.

202. Hercules and Cacus.

*Roman bronze medallion issued in the reign of Antoninus Pius
(A.D. 138-161).*



The body of Cacus lies dead before his cave. Hercules stands in the middle of the picture, his right hand resting on his club, his left holding the lion's skin. Evander kisses the hand of his deliverer; three others stand in the background.

Roman medallions are to be distinguished from the large brass and bronze coins of the Empire, which, being issued as money by the Senate, bear the letters **S.C** (*Senatus Consulto*). The purpose of the medallions, like that of our modern medals, was probably commemorative.

203. The flight of Aeneas.

Silver coin (denarius) of Julius Caesar in the British Museum.

Issued (in the East?) in 48-47 B.C.

The coin is inscribed **CAESAR**. Aeneas is running to the left, carrying Anchises on his left arm, and holding in his right the Palladium (figure of Pallas Athene, with helmet, round shield, and spear). For an earlier coin representing the same subject, see No. 142.



204. Anna Perenna (?).

Roman silver coin (denarius) issued by C. Annius, Proconsul in Spain, B.C. 82-80. In the British Museum.

The coin is inscribed **[C. ANNI. T.F. T.N.] PROCOS. EX S.C.**, i.e. 'C. Annius, son of Titus and grand-son of Titus, Proconsul, by decree of the Senate.' The head is generally supposed to represent Anna Perenna, the sister of Dido, who was worshipped as a rustic fountain-deity in various places in Italy. (Cp. Ovid, *Fast.* iii. 523 f.) The resemblance between the names Anna and Annius is sufficient to explain the appearance of Anna's head on Annius' coins.



205. The sow's litter.

Roman bronze medallion issued in the reign of Antoninus Pius (A.D. 138-161) between the years 140 and 144 A.D.

The Trojans are landing from their ship, which is seen on the right; Aeneas is leading Iulus (who wears a

'Phrygian' cap) down the plank. Before them is the sow under a tree :



THE SOW'S LITTER.

the twins were sucked by the she-wolf.

Littoreis ingens inventa sub
ilicibus sus
triginta caputū fetus enixa
iacebit,
alba, solo recubans, albi cir-
cum ubera nati.

In the background are a hut
(the cabin of Romulus?) or
temple (of Vesta) and the ru-
minal fig-tree, beneath whi h

206. The sow's litter.

*Roman bronze medallion issued in the reign of Antoninus Pius
(A.D. 138-161).*

The medallion represents a city wall. Within is the sow suckling her litter. In the background are the hut or other building, with conical roof, which appears on No. 205, a small altar, Aeneas carrying his father, and another altar with the ruminal fig-tree growing beside it. Varro says that a bronze group of the sow and her

litter stood in a public place at Lavinium.



207. Battle between Latins and Rutulians.*Roman fresco from the Esquiline.*

The Latins are distinguished by oval shields (*clipei*) and fairly complete armour (cuirass, helmet, etc.); the Rutulians have oblong shields (*scuta*) and are scantily clothed. The Latins are victorious; this is indicated by the fact that a figure of Victory, carrying a palm-branch, holds out a wreath to one of them.

208. The foundation of Lavinium.*Roman fresco from the Esquiline.*

Two towers of the city wall are already complete; the wall between them is in course of construction. The female

figure standing at the side appears to be meant for the personification of the city. The warrior who runs towards her, with long oblong shield (*scutum*) on his left arm and drawn sword in his right (the sheath hanging at his right side), belongs to another scene of the fresco.

209. The foundation of Alba Longa.

Roman fresco from the Esquiline.



A party of men are engaged in building the city, some laying stones, others carrying baskets of earth; a female figure, probably the personification of the city, wearing a crown and veil, sits looking on. The inscription below appears to read **LATINI CO ALBA**

210. Mars and Rhea Silvia.

Gold Roman coin (aureus) issued in the reign of Antoninus Pius (A.D. 138-161) between the years 140 and 144 A.D. In the British Museum.



Mars, armed with helmet, spear and shield, his chlamys flying behind him, floats down through the air to Rhea Silvia, who lies asleep upon the ground. With her attitude compare that of Ariadne in No. 194.

211. The twins exposed.

Roman fresco from the Esquiline.

The twins are carried in a sort of tray by two attendants, both wearing short tunics and cloaks, one of them also a hat. The river-god Tiber sits looking on; his head is crowned with reeds, and he holds a steering-paddle—expressive of the fact that his stream is navigable.

212. The wolf and twins.

Roman silver coin (denarius) issued by Sextus Pompeius between the years 150 and 125 B.C. In the British Museum.

The she-wolf suckles the twins beneath a fig-tree (on which on some examples two or three birds are seen perched); near by stands the shepherd Faustulus leaning on his staff and wearing a broad-brimmed hat. Below is the word **ROMA**; around, **SEX. P[O]. [FO]STLV[S]** (the name of the official who issued the coin). *Fostlus* is a contraction of *Fostulus*,



which is the same word as *Faustulus*. The moneyer arranges the inscription so that the name *Fostlus* comes near to the figure of *Faustulus*.

213. The Capitoline she-wolf.

Bronze in the Palazzo dei Conservatori, Rome. Late sixth century B.C. (?)



The twins are an addition of the sixteenth century, and the animal has also suffered considerably from restoration.

This she-wolf, before it fell into the restorer's clutches, was almost certainly represented without the twins. It can hardly be the figure dedicated in 295 B.C. by the aediles Gn. and Q. Ogulnius, since its style is much too archaic. Possibly it is the other she-wolf which is known to have stood in the Capitoline temple, and to have been struck by lightning in 65 B.C.

214. Romulus.

Silver coin (denarius) issued by C. Memmius in B.C. 51.

Romulus (**QVIRINVS**) is represented with long flowing hair and beard treated in formal curls in the archaic fashion; he wears a wreath of laurel-leaves (just visible on the back of his head). This head is perhaps copied from the statue which was set up on the Capitol. The issuer of the coin inscribes his name **C. MEMMI. C. F.** i.e. 'Caius Memmius son of Caius.'



215. The rape of the Sabines.

*Roman silver coin issued by L. Titurius Sabinus about 87 B.C.
In the British Museum.*

The coin, inscribed **L. TITVRI** (cp. No. 217), represents two Romans carrying each a Sabine woman. On the obverse is a head of the Sabine king T. Tatius (cp. No. 216).



216. Titus Tatius.

*Roman silver coin (denarius) issued by L. Titurius Sabinus in 87 B.C.
In the British Museum.*

Ideal portrait of the king; in front, a palm-branch; behind, **SABIN** for **SABINVS**, the cognomen of the moneyer, who signs himself **L. TITVRI** on the other side of the coin (cp. 217).



217. Tarpeia.

Roman silver coin (denarius) issued by L. Titurius Sabinus about 87 B.C. In the British Museum.



Two Sabines crushing Tarpeia with their shields. Above are a crescent and star; below, the signature **L.TITVRI** of the magistrate L. Titurius Sabinus. For the other side of the coin see No. 216.

218. Numa Pompilius and Ancus Marcius.

Roman silver coin (denarius) of C. Marcius Censorinus, issued about 87 B.C. In the British Museum.



The two kings are, of course, represented merely according to the imagination of the coin-engraver; Numa Pompilius is bearded, his grandson beardless. Ancus is the only one of the old Roman kings whose representation contradicts the old Roman custom of wearing the beard. The reason for his portrait appearing on the coins of Censorinus and L. Philippus (another member of the Marcia gens) is that he was the reputed ancestor of that family.

219. L. Junius Brutus.

Roman silver coin (denarius) of Q. Caepio Brutus, issued B.C. 58. In the British Museum.



The moneyer Q. Caepio Brutus claimed descent from the founder of the Republic. The portrait (inscribed **BRVTVS**) is doubtless purely imaginary. The other side of the coin represents Ahala (No. 243).

220. Horatius Cocles.

Roman bronze medallion, issued in the reign of Antoninus Pius (A.D. 138-161) between the years 140 and 144 A.D.



The Sublician bridge has been broken down; one of the Romans is still at work with an axe. Cocles (**COCLES**) is swimming, with helmet on his head and shield on his left arm, towards the Roman shore, while one of the enemy aims a dart at him. On the obverse is a head of the Emperor wearing a laurel crown; the inscription runs **ANTONINVS AVG(ustus) PIVS P(ater) P(atriae) TR(ibunicia) P(otestate) CO(n)S(ul) III.**

Nos. 221-225, 227-235. Illustrations of the 'Aeneid.'

From the Vatican MS. of Vergil, 3225. Fourth century after Christ.

This MS. contains 50 pictures in all, by at least three different artists. The colours used are red, black, gold, and white.

221. The building of Carthage.

(Aen. i. 419 foll.)

Aeneas, with Achates behind him, stands on a rock on the left. In a cave below their feet is a smithy; a man with a wand is directing the work. On the right rise the walls of the city. At the bottom men are squaring blocks of stone; above is another workman similarly employed. Notice especially the large wheel used for hauling up heavy weights.

222. The fate of Laocoon.

(Aen. ii. 201 foll.)



In this picture two scenes at different stages of the story are represented. In the left upper corner the two serpents (*ANGUES*) approach over the waves, while a *papa* or *victimarius* sacrifices a bull at the altar before the temple of Neptune. The word *LAOCOON* above his head does not appear in a reproduction of this picture published in 1835, and may be a recent addition. In the distance is a temple of Minerva. The figures of the two deities can now hardly be made out. On the right is the scene of Laocoon's death; he is represented, on a large scale, kneeling with his right knee on the altar, stretching out his hands in vain supplication, while the serpents involve him and his two children (*NATI*) in their coils. For a Greek rendering of this subject, see No. 138.

223. Creusa restraining Aeneas from battle.

(Aen. ii. 671 foll.)

Aeneas (AEN) wearing crested helmet, cuirass, chlamys wrapped round his shoulders, tunic under his cuirass, and boots, is about to depart to battle, with shield and spear; Creüsa (CREVSA) flings herself at his feet in the endeavour to restrain him.

224. The flames on Ascanius' head.

(Aen. ii. 682 foll.)



Part of the same picture as the preceding. Iulus (ASCANIUS) stands in the middle, the flames playing about his head; two servants (FAMULI) endeavour to extinguish them with water pots. On the left ANCHISES is represented as he *caelo palmas cum voce tetendit* praying to Jupiter.

225. Dido sacrificing.

(Aen. iv. 56.)



Before a temple of Juno, within which is seen the statue of the deity, stands **DIDO**, a burning altar before her; two *popae* or *victimarii* bring up the victims (a cow and a sheep), and two *camilli* hold trays with fruits, etc. Note the sacrificial garlands round the necks of the animals.

226. Dido and Aeneas in the cave.

(Aen. iv. 165 foll.)

Aeneas (wearing the 'Phrygian' cap, but without the characteristic lappets) and Dido are seated in the cave, with their arms round each other's necks; Aeneas' shield

and spear rest against the side of the cave; a crescent-shaped shield (*pelta*) and spear, belonging to the queen, are on the other side. On the hill-side above is a guard sitting under a tree; further to the left another guard has placed his shield over his head, for it is raining hard. Below him are two saddled horses tied to a tree. The



details of the wood, the rain, etc., are all lost in the Palaeographical Society's reproduction, but are very clear in the later publication (see Bibliography).

This picture is taken from the so-called 'Virgilius Romanus' (Cod. Vat. 3867), a MS. probably of the fifth or end of the fourth century after Christ.

227. Dido reproaches Aeneas.

(Aen. iv. 305.)



DIDO, beside whom stands an attendant (**FAMULA**), addresses her reproaches to **AENEAS**, who *pauca refert*. In the left background is an arched doorway leading into the palace.

228. The boat-race.

(Aen. v. 151 foll.)

The four ships are represented racing to the right. The two goal-rocks, each with its

viridis frondenti ex ilice meta (v. 129),

are faintly seen in the distance. The right-hand lower ship is that of Gyas, and the figure of Menoetes can just be made out as he is thrown overboard from the poop. The name of **MENOSTES**, for *Meno(e)tes*, written over one of



the islands, seems to suggest that it was on to this rock that he clambered out of the water.

229. The swarm of bees and the flames on Lavinia's head.

(*Aen.* vii. 59 foll.)



The swarm of bees is represented in the left upper corner settling on the sacred laurel in *penetralibus altis*;

the **UATES** (v. 68), who holds a purificatory laurel branch in his hand, points to them and explains the omen. On the right **LATINUS** is sacrificing on an altar, attended by a **MINISTER**, while the flames rise from the head of **LAUINIA**, who stands, veiled, assisting at the ceremony.

230. Juno and Alecto.

(*Aen.* vii. 323 foll.)



Juno (**IUNO**), who carries a sceptre, and is veiled (as the bride of Jupiter), stands in conversation with the Fury (**FURIA**) Alecto. The latter has snaky hair (*tot pullulat atra colubris*, cp. the Furies, Nos. 83, 84), and wears chlamys, short girdled tunic, and hunting-boots; she carries a torch. On the right is the cavern representing the gate of hell.

231. Juno opening the gates of war.

(Aen. vii. 620 foll.)

Juno (*IUNO*), descending from the heavens (her rapid motion is expressed by the inflation of her mantle), pushes back with her own hand one of the 'twin gates of war.' For these gates, see the illustrations of the Temple of Janus, Nos. 529, 530.

232. The sow's litter.

(*Aen.* viii. 81 foll.)



The white sow with its litter is seen in the wood. Aeneas (**AEN**) is represented pouring a libation of water which he has taken from the river Tiber, on the bank of which he stands.

233. The ships turned to Nereids.

(*Aen.* ix. 115 foll.)



The ships are represented on the right, half transformed into Nereids; the enemy (**MESSAPUS, TURNUS**, and the rest) are represented in astonishment; Turnus himself, contrary to the description in Vergil, appears to be galloping away like the rest. A company of foot-soldiers are seen among the rocks in the background.

234. Rutulians besieging the camp.

(*Aen.* ix. 159 foll.)



MESSAPUS is in command of the besieging party. In the foreground are a shield and a kettle boiling on a fire ; a number of the besiegers lie on the ground beneath the walls (*fusi per herbam*, v. 164). Within the walls are seen the Trojans. The crescent moon and stars in the sky indicate the night-time.

235. Euryalus and Nisus in Council.

(Aen. ix. 224 foll.)



The council of war is being held :

Stant longis adnixa hastis et scuta tenentes,
castrorum et campi medio.

In the middle is Iulus (**ASCANIUS**), wearing a 'Phrygian' cap, and seated on a folding stool. On his right is **NISUS**, on his left **EURYALUS**, each with a guard of six soldiers wearing coats of mail. In the foreground, engaged in an animated conversation, are **ALETES** and another (Mnestheus?).

CHAPTER II.

HISTORY.

236. The tyrannicides Harmodius and Aristogeiton.

Marble group at Naples.

The head of the left-hand figure (Aristogeiton) does not belong to the group, although it is antique.

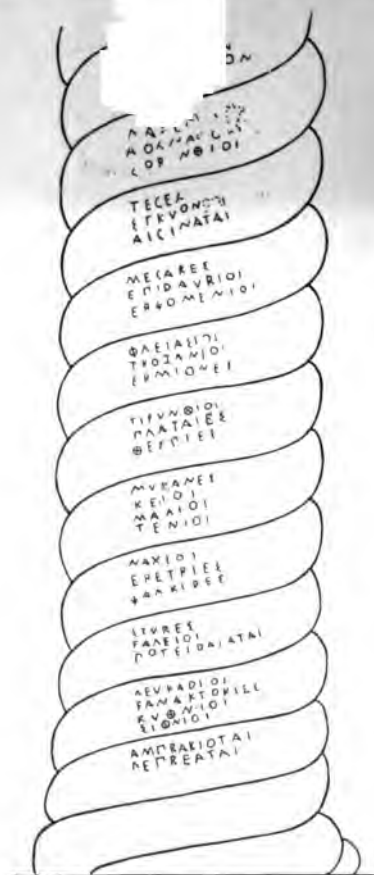
The original bronze statues of the tyrant-slayers were made by Antenor, and carried off by Xerxes when he sacked Athens (480 B.C.). Then the Athenians had new statues made by the sculptors Critius and Nesiotes. It is probably these newer statues of which we have ancient copies in the Naples group. Harmodius rushes forward, wielding his sword in his upraised right hand; Aristogeiton advances with him, but has his sword in his right hand drawn back, and his chlamys hanging over his left arm. In their left hands both probably held the sheaths of their weapons; they are wrongly restored with second swords. The head of Aristogeiton must have been bearded.



THE TYRANNICIDES HARMODIUS AND ARISTOGEITON.

237. Stand of the tripod dedicated at Delphi after the
Persian war.

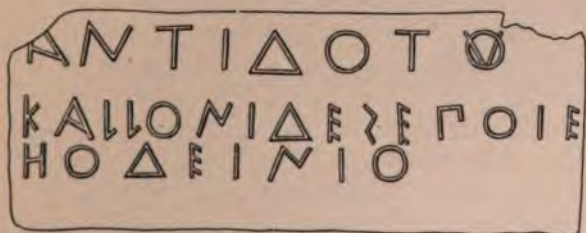
*Bronze column made of the twisted bodies of three serpents, in the
Atmeidan (as. ne) at Constantinople.*



After the battle of Plataea the Greeks dedicated to the god of Delphi a golden tripod, supported on a bronze stand. The golden part is lost for ever; the stand was removed by the Emperor Constantine to Constantinople. The inscription begins: [Τ]ο[ῖ]δε τὸν πόλεμον [ἐ]πολ[έ]μεον. Then follows a list of names, beginning with the most important: Δα[κ]ε[δαίμονιοι], Ἀθαναῖοι, Κορ[ι]νθιοι, and including thirty-one names of Greek states that took part in the war.

238. Themistocles rebuilds the walls of Athens.

Inscribed stone from the wall of Themistocles.



This stone is the base of a funeral *στήλη*, and was found among the remains of the walls of Themistocles. Thucydides (i. 93) tells us that the Athenians rebuilt their walls in such a hurry that they had to use all sorts of stones, and many stelae from tombs and carved stones were laid in the walls. The inscription is to be read Ἀντιδότου. Καλλωνίδης ἐποίησεν ὁ Δεινίου *i.e.* '(Monument) of Antidotus. Callonides son of Deinias made it.' Traces of the colouring with which the letters were emphasized are said still to remain.

239. Hiero I. of Syracuse defeats the Etruscans :
(B.C. 474/3).

Bronze helmet in the British Museum. From Olympia.



The Etruscans (Tyrrhenians) were threatening destruction to the Greek colony of Cyme (Cumae). Hiero sent a fleet to its aid, and the Syracusans and Cymaeans together inflicted a crushing defeat on the barbarians (cp. Pind. *Pyth.* 1). Among the Tyrrhenian spoils dedicated by Hiero and the Syracusans at the shrine of Zeus in Olympia was this Tyrrhenian helmet. It bears this semi-metrical inscription: 'Ἱέρων ὁ Δεινομένεος καὶ τοὶ Συρακόσιοι τῷ Δι Τυράν' ἀπὸ Κύμας: i.e. 'Hiero son of Deinomenes and the Syracusans (dedicated) to Zeus Tyrrhenian (spoils) from Cyme.' Notice the spelling of Hiero's name, of Τύππαρα with one ρ, the short form Δι for Δι, the use of ο throughout, and the early sign (a closed *eta*) for the aspirate.

240. Themistocles subjected to ostracism.

Potsherd found near the Athenian Acropolis.



This is a potsherd (*ὄστρακον, testula*) on which has been scratched the name of Themistocles together with his deme-name: ΘΕΜΙΣΤΟΚΛΕΣ ΦΡΕΑΡΡΙΟΣ: Themistocles of Phrearrii. It was used to vote against Themistocles on one of the occasions when the Athenians voted to decide whether he or his rival should be banished—either in 484/3 B.C., when Aristides came off the worse, or some ten years later, when Themistocles himself had to go into exile.

241. Themistocles.

Silver coin issued by him while in exile at Magnesia. In the Bibliothèque Nationale, Paris.

On the *obverse*, inscribed ΘΕΜΙΣΤΟΚΛΕΟΣ, is Apollo, a chlamys over his shoulders, and leaning on a long laurel-branch. On the *reverse* is an eagle or some other bird of prey, with wings outspread, and the letters ΜΑ, showing that the coin was issued at Magnesia. This was one of the



cities granted to Themistocles by the Persian king as his estate (Thuc. i. 138). A specimen of the coin in the British Museum is made of bronze plated with silver. False money of this kind was not infrequently issued in ancient times, not merely by private forgers, but by state mints.

242. Monument of Themistocles at Magnesia.

Bronze coin struck at Magnesia in the reign of Antoninus Pius (A.D. 138-161).

We know from Thucydides (i. 13 8) and other writers (cp. Nep. Them. 10. 3) that Magnesia possessed in its agora a monument of Themistocles. What that monument was like we may probably gather from this coin, ill-preserved though it be. The hero is represented nude, holding his sheathed sword, with sword-belt hanging from it, in his left hand, while with his right he pours a libation from a *phiale* upon a blazing altar. He is identified by the inscription which is placed above and below his right arm, ΘΕΜ|ΙCΤΟΚΛΗ|C. Before the altar lies the figure of a bull, the victim of the sacrifice which Themistocles is making. The inscription which runs round the coin is ΕΠΙ ΔΙΟC[ΚΟΥΡΙΔΟΥ] ΓΡΑΤΟΥ ΜΗΤΡ(οπόλεως) ΜΑΓΝΗΤ(ων): 'in the year of office of Dioseurides Gratus, (coin) of the Metropolis of the



Magnesians.' Dioscurides Gratus is known from other Magnesian coins of the same period. It has been suggested that the monument of Themistocles, with this slaughtered bull lying beside the altar, gave rise to the story current in antiquity that Themistocles died from drinking of the blood of a bull which he had sacrificed.

243. Servilius Ahala.

*Silver Roman coin (denarius) issued by Q. Caepio Brutus in 58 B.C.
In the British Museum.*

The head of Servilius Ahala (**AHALA**) was placed by Brutus on his coins because, having been adopted into the Servilia gens, he could claim him as an ancestor. If, as Babelon supposes, this coin was issued not in 58 B.C., but after the murder of Caesar, there would be significance in the fact that Ahala was the slayer of Spurius Maelius, who was supposed to desire the restoration of the monarchy. But so late a date for this coin is for other reasons improbable. On the obverse of this coin is the head of Brutus the elder (No. 219).





THE VICTORY OF PAROSIUS.

244. The Victory of Paeonius.

Marble statue erected on a tall basis at Olympia about 425 B.C.

There is a good deal of dispute about the exact origin of this statue, which was doubtful even in antiquity. The inscription on the basis says: 'The Messanians and Naupactians dedicated to Zeus Olympius a tithe from the spoils of the enemy. Paeonius of Mende made it, and won the prize for making the acroteria for the temple.' The most probable explanation is that the Messanians and Naupactians made the dedication to commemorate the help given to the Athenians in the affair of Pylus (B.C. 425), when troops came from Naupactus to Pylus and laid waste Laconian territory (Thuc. iv. 41). The Victory (which has been put together out of several fragments, some of the connecting parts such as the neck being still missing) was represented descending rapidly through the air, her voluminous mantle flying out behind her. The artist represents an eagle under her feet



ΜΕΣΣΑΝΙΟΙ ΚΑΙ ΝΑΥΠΑΚΤΙΟΙ ΤΙΣ ΤΩΝ ΠΟΛΕΜΕΙΩΝ
 ΟΛΥΜΠΙΩΣ ΔΕΔΩΚΑΤΑΝ ΑΓΟΤΙΣΜΟΝ
 ΓΑΙΩΝ ΕΣΤΡΩΨΕ ΜΕΝ ΔΑΙΩΣ
 ΚΑΙ ΤΑ ΚΡΑΤΗΡΙΑ ΟΙΩΝ ΕΠΙ ΤΟΝ ΝΑΟΝ ΕΝΙΚΑ

(see its head projecting on the left) to suggest that it is Zeus who sends her, and also to give an impression of lightness to the whole, as if she were supported, not on a heavy substructure of stone, but only on the back of a bird. The basis is triangular; near the top is represented a shield; on the third stone from the bottom of the shaft is the inscription. In regard to this, note (1) the casual way in which the inscription is placed on the stone, where a modern would have placed it in the middle and arranged the letters with a symmetry as elaborate as uninteresting; (2) the forms ἀνέθεν and τῶμ (the latter, as frequently in inscriptions, by assimilation of ν to the following π); (3) the sudden change from Doric to Ionic Greek when Paeonius (a native of Mende in Thrace, where Ionic Greek was spoken) begins his signature; (4) the return to the non-Ionic form ναός—doubtless at Olympia everyone used the local dialectic form for the great temple; (5) the choriambic rhythm (— — —) of the last line; (6) the mention of the acroteria (ornaments of the top and angles of the gable) of the great temple of Zeus.

245. Pericles (died B.C. 429).

Bust in the British Museum.

Plutarch says (*Pericles*, 3) that nearly all the portraits represented Pericles wearing a helmet, because, though he was otherwise well formed, his head was misshapen. In his own time he was called 'bulb-head'—σχινोकέφαλος. There is more probability in this explanation than in another, due to a modern writer, who thinks the helmet alludes to the generalship (στρατηγία) which Pericles held for so many years. Our bust is inscribed with the name Pericles in letters of the third or second century B.C.



PERICLES.

247. The Plague at Athens.

*Base of a monument erected by the Athenians after the plague of
B.C. 430-429.*

ΑΘΕΝΑΙΟΙ ΤΕΙΑΘΕΝΑΙ ΑΤΤΕΙ ΥΛΕΙΑΙ
ΠΥΡΡΟΣ ΕΠΟΙΗΣΕΝ ΑΘΕΝΑΙΟΣ



This basis was found in excavating the Propylaea of the Athenian Acropolis. The erection of the Propylaea was finished in 433 B.C., and the place in which the basis stood shows that it cannot have been set up until after the completion of the building. Plutarch has a pretty story (*Pericl.* 13) of how one of the best workmen was injured during the building of the Propylaea, and was cured by a treatment suggested to Pericles in a vision by Athena, in honour of whom Pericles set up a statue to Athena, the health-goddess. But this is for more than one reason an improbable explanation, and we may agree that the dedication was made in commemoration of the cessation of the plague so vividly described by Thucydides (ii. 47-54). The inscription is: 'The Athenians (dedicated this statue) to Athena, the Goddess of Health; Pyrrhus made (it), the Athenian.'

248. The Athenian disaster in Sicily.

Syracusan silver coin (decadrachm), issued about B.C. 406. In the possession of Mr. A. J. Evans.



Shortly after the great defeat of the Athenians, the Syracusans founded a festival to commemorate their victory, known as the *Assinaria*, from the river Assinarus, where the great event took place. The games were first celebrated in the autumn of B.C. 412, and about the same time the Syracusans began to issue the famous silver coins of which this is a specimen. They are generally known as 'medallions,' but wrongly, since they served as money and were not purely commemorative. The earliest were signed by the die-engraver Cimon (cp. No. 110); others by Euaenetus; and this is by another artist whose name is unknown. On the obverse, which is inscribed ΣΥΡΑΚΟΣΙΩΝ, is a head of the goddess Persephone, the chief deity of the city, with a wreath of barley-leaves in her hair. The four dolphins around symbolize the sea which surrounds the island of Ortygia, on which the oldest part of Syracuse was built. On the reverse is a chariot driven by a female charioteer, who holds the reins in her left, a goad in her right hand. Above is a figure of Victory flying towards her with a wreath which she is about

to place on her head. Below is a panoply, or set of armour, consisting of a cuirass between a pair of greaves, with a shield on the left and a crested helmet on the right. Above the shield is written ΑΘΛΑ, 'prizes.' This panoply either represents a set of armour dedicated by the Syracusans to Persephone out of the Athenian spoils, or, more probably, a prize actually given to successful competitors in the Assinarian games. The charioteer crowned by a flying Victory is the chief type of the coins of Syracuse, as it is of many Sicilian cities. Generally, it has a purely 'agonistic' meaning; the city gained glory from a victory won at some great Hellenic festival, such as the Olympian, by a prominent citizen or a ruler such as Hiero of Syracuse; and the victorious chariot was therefore considered an appropriate type for the coinage. But here the victorious chariot probably has a deeper significance; it commemorates the Syracusan victory over the Athenians.

249. Pharnabazus, Persian satrap of Dascylium (end of fifth and beginning of fourth century B.C.).

Silver coin probably struck at Cyzicus about 410 B.C. In the British Museum.

Pharnabazus (of whose name [ΦΑΡΝ]ΑΒΑ[ΙΟΥ] only three letters are clear on the coin) wears the usual Persian head-dress, consisting of a soft tiara of conical shape, the top of which settles forward in folds on the top of the head; it is fastened by a band which is tied in front over the forehead; and it has a neck-piece and cheek lappets which come down and are fastened by a band which crosses the chin. For the reverse of this coin, see No. 491.



250. The Carthaginians in Sicily.

*Silver coins (tetradrachms) struck by the Carthaginians in Sicily.
Fourth century B.C. In the British Museum.*



(a)



(b)

These coins were issued by the Carthaginians to pay their troops in Sicily during the period following the great invasion of 409 B.C. On (a) is represented a horse's head, with a date-palm behind it, and the Punic letter *m* below. One is reminded of the *caput acris equi* (Virgil, *Aen.* i. 444) which was said to have been found by the Phoenicians on the spot where Carthage was founded. On (b) is the head of a queen, wearing the Oriental tiara with lappets, bound with a diadem. Possibly this represents the legendary foundress of the city.

251. Tiribazus, satrap in Cilicia (B.C. 386-380).

Silver coin (stater). In the British Museum.



As satrap in Cilicia Tiribazus had to strike coins to pay his troops, and this is one which he issued from the mint of

Tarsus. The god whose body is finished off at the waist with a pair of wings, disc, and bird's tail, is the Persian Ahura-mazda (Ormuzd). He has a tall cylindrical head-dress, and holds a wreath and a flower. On the other side is the Phoenician god Baal, represented like the Greek Zeus, with eagle and sceptre. The inscription faintly seen on the right gives the name of Pharnabazus in Aramaic letters; on the left was T, showing that the coin was struck at Tarsus.

252. Epaminondas.

Silver coin (stater) struck at Thebes between 379 and 362.

In the British Museum.



Epaminondas was one of the Boeotarchs or generals of the Boeotian league several times during the period preceding the battle of Mantinea (B.C. 362 or 361). The names of several Boeotarchs known to history occur on the coins of the time. In the present case the name ΕΠΑΜΩΝΑΣ is corrected in the die from ΕΠΩΑ which the engraver first wrote. The type of the obverse is the Boeotian shield, of a form developed from the primitive 8-shaped shield (cp. Nos. 442, 444). The spear could be used through the small holes at the side. On the reverse is a wine-crater, or

mixing-bowl, with fluted shoulder, and handles rising up in volutes above the lip. (It must be remembered that the worship of the wine-god Dionysus was important at Thebes.) Above is a rosette, the distinguishing mark of this issue.

253. Torquatus.

Roman silver coin (denarius) issued by L. Manlius Torquatus between 99 and 94 B.C. In the British Museum.



About 361 B.C. T. Manlius slew a giant Gaul in single combat; from his slain enemy's body he took the blood-stained *torquis*—a kind of neck-ring of twisted gold (cp. No. 574)—and put it on his own neck. He thus earned the name Torquatus (Livy, vii. 10). His descendant, L. Manlius Torquatus, commemorates this story by placing the *torquis* as a border round the head of the goddess Roma (**ROMA**). She wears a winged helmet with low crest. In front of her neck is the mark **X**, *i.e.* 10 *asses*.

254. Dion at Zacynthus (about B.C. 357).

Silver coin (stater) struck at Zacynthus. In the British Museum.

Dion started from Zacynthus on his expedition against Dionysius the Younger. While he was making preparations in the island the Zacynthians caused or allowed coins to be struck bearing his name ($\Delta\iota\omicron\nu\omicron\sigma$) as well as their own ($\Gamma\Lambda$, at the foot of the tripod). The head of Apollo, wear-

ing a laurel-wreath, and the sacred Apolline tripod, with the lebes or cauldron on it, are the chief coin-types of



Zacynthus from the fifth century onwards. Dion sacrificed to Apollo before starting on his expedition.

255. Strato II., king of Sidon (B.C. 346-332).

Silver coin (octadrachm) in the British Museum.

A king, probably the king of Sidon, stands in his chariot, which is drawn by horses represented on a very minute scale. Behind him walks an attendant carrying a sceptre (terminating in an animal's head) and a wine-jug. The letters above are the Phoenician for 'b, presumably the initials of Abdastart, which the Greeks altered into Strato. Of the coins of this class some are attributed to Strato II., whom Alexander deposed when he came to Phoenicia, others to Strato I. (B.C. 374-362). For the other side of this coin, see No. 489.



256. Alexander the Great.

Head of a statue at Constantinople.



The head belongs to a statue more than life size, which once held in its left hand a scabbard, while the right rested on a spear. The portrait is probably a contemporary one.

**257. Alexander the Great.**

*Silver coin (tetradrachm) struck by Lysimachus, king of Thrace (B.C. 323-281).
In the British Museum.*

The silver tetradrachms of Lysimachus bear for their obverse type a representation of Alexander

the Great. As king, he wears a diadem; and claiming to be the son of the Libyan god Ammon (cp. Nos. 19, 20) he has a small ram's horn growing at the side of the head.

258. Alexander the Great.

Marble bust in the British Museum, from Alexandria.



A somewhat idealized and sentimental portrait of Alexander, reproducing, however, many of the characteristic features of the king, such as the inclination of the head to one side, the lion-like hair, with the two strongly developed locks over the middle of the forehead, and the voluptuous glistening of the eyes (*ὕγρότης τῶν ὀφθαλμῶν*).

259. Alexander the Great.

From a coloured relief on a Greek sarcophagus of the late fourth century B.C., at Constantinople. Discovered at Sidon.

Alexander is engaged in battle with the Persians; a dead body lies under his horse's feet. He wears short chiton and chlamys, and the lion's skin of Heracles over his head (cp. the head on his coin, No. 261).

260. Alexander the Great.

Gold coin (stater) of Alexander issued at Sidon between 334 and 323 B.C. In the British Museum.

The gold coinage of Alexander was one of the most famous in antiquity, and became an international currency. His pieces weighed about 133 grains troy, i.e. about 10 grains more than our sovereign, and were of the same standard as his father Philip's coinage. On the obverse is the head of Athena, her crested helmet decorated with a coiled serpent; on the reverse is a winged Victory, holding out a wreath, and carrying a trophy-stand or, according to another explanation, the mast on which the aplustre of a ship was fastened. The inscription is ΑΛΕΞΑΝΔΡΟΥ; and we also see the letters ΣΙ (the mint-mark), a palm-branch, and another letter (N). Gold coins of the same types were often struck in various places after Alexander's death, since the coinage had obtained such a vogue; but the present specimen seems to belong to his lifetime.





250. ALEXANDER THE GREAT.

*From a Coloured Relief on a Greek Sarcophagus of the
late Fourth Century B.C. at Constantinople.
Discovered at Sidon.*



261. Alexander the Great.

Silver coin (tetradrachm) of Alexander. In the British Museum.



The silver coins of Alexander the Great were as famous as his gold, and continued to be imitated for a much longer period. On the obverse is a head of Heracles, wearing the lion's skin, with the fore-legs tied under his chin; the features on many of the specimens bear a strong resemblance to Alexander himself. On the reverse is a figure of Zeus seated on a backless chair or *diphros*; he holds an eagle in his right hand, while his left rests on a sceptre. The inscription is the same as on the gold (No. 260). In the field is the prow of a galley, evidently a mint-mark. This coin was struck at some mint in Greece Proper, and during Alexander's lifetime. Its weight is about 266 grains, *i.e.* twice the weight of the gold stater. This is the weight in use for the Attic coins, and is known as the Attic or Euboic standard. It represents the weight of rather more than four shillings, but this fact must not be taken as showing how much such a coin would have purchased in those days.

262. Darius at the battle of Issus.

*Portion of mosaic picture from Pompeii, in the Naples Museum.
About the beginning of the Christian era.*



This mosaic, probably a copy of an earlier Greek painting, represents the critical moment in the battle of Issus (333 B.C.), when Alexander forces his way to where Darius is (Qu. Curtius, iii. 27). The Great King's charioteer whips up his horses, but one of the four turns and faces him, and all is in confusion. The King in terror stretches out his right hand towards the approaching enemy; in his left is his bow. The Persian headdress is the characteristic soft mitra, with cheek-pieces which fasten under the chin (cp. No. 249); that of the King is higher than the others (ὀρθὴ τιάρα).

263. Pyrrhus, king of Epirus (295-272 B.C.).

Bust at Naples (from Herculaneum).

The identification of this portrait with Pyrrhus is not certain. It represents a warrior, presumably a king, wearing a helmet with cheek-pieces and neck-piece. The wreath of oak-leaves round the helmet suggests a king of Epirus (cp. the coins of Pyrrhus), hence the proposed and plausible identification with Pyrrhus. The fore-edge of the helmet is restored.

**264. The victory of L. Caecilius Metellus at Panormus
(251 B.C.).**

*Roman silver coin (denarius) issued by C. Caecilius Metellus
between 99 and 94 B.C. In the British Museum.*

The type of this coin alludes to the victory of the ancestor of the moneyer over the Carthaginian elephants in 251. Jupiter is represented in a car drawn by two elephants; above, a Victory flies towards him, to crown him with a wreath. Below is the name of the moneyer, C. METELLVS.



**265. Antiochus III. the Great, king of Syria
(222-187 B.C.).**

Bust in the Louvre, Paris.



This remarkable head is with great probability identified with Antiochus the Great. It represents the king older than on the coin with his portrait (No. 266), but there are other coins with a greater resemblance to this head. The diadem is not of the usual flat form, but thick and round.

**266. Antiochus III. the Great, king of Syria
(222-187 B.C.).**

Silver coin (tetradrachm) in the British Museum.



The king wears a diadem. On the reverse is Apollo seated on his omphalos (the sacred conical stone of Delphi), which is covered with a network of fillets (cp. No. 149). The archer-god holds an arrow in his right, a bow in his left hand. His chlamys is laid on the top of the omphalos, and partly covers his right thigh. To the left, on a small basis, is a statue of a goddess of the primitive Asiatic style, with a long veil. The coin is inscribed [ΒΑΣΙΛΕΩΣ] ANTIOXOY.

267. Hiero II. of Syracuse (275-216 B.C.).

Silver coin in the British Museum.



The great king of Syracuse, the faithful ally of Rome during the greater part of the first Punic war, and the first years of the second, is represented on his coins by a striking portrait—one of the best coin-portraits of the time. He wears the regal diadem.

268. Hannibal in Etruria.

Bronze Etruscan coin of the end of the third century B.C. In the British Museum.



On the obverse of this coin is the head of a negro, on the reverse an African elephant. Coins like this are usually found in Etruria, and there can be little doubt that the types allude to Hannibal's presence in Italy. When the Carthaginian general arrived at Trasimene he had only one elephant left, and on this he rode (Livy, xxii. 2). The negro must be his driver.

269. Scipio Africanus Major (?).

Bust in the Capitoline Museum.

This bust is generally identified as Scipio Africanus Major (*qui domita nomen ab Africa | lucratus rediit*, Hor. *Od.* iv. 8. 18). It agrees in features with the representation of

him in a Pompeian picture of the death of Sophoniba. He was at one time distinguished by his long hair (cp. Livy, xxviii. 35: *adornabat promissa caesaries*); so that, if we accept this bust as a portrait of him, we must suppose him not only to have become bald, but also to have taken to shaving in his old age. An inscription on the bust reads **P. COR. SCIPIO. AFR.** in letters of Imperial times.

270. M. Claudius Marcellus and the Spolia Opima.

Silver coin (denarius) issued by P. Cornelius Lentulus Marcellinus about 42 B.C. In the British Museum.

The obverse of this coin is inscribed **MARCELLINVS** (the name of the moneyer), but the portrait is that of his ancestor the conqueror of Syracuse. It was common at the time of the striking of this coin for moneyers to use the portraits of their ancestors, real or pretended, as types. The triskeles, or, as it is sometimes inaccurately called, triquetra, of three legs, is here used as the symbol of the three-cornered island of Sicily, and thus identifies the portrait as that of the conqueror of Syracuse. On the reverse we read **MARCELLVS CO(n)S(ul) QVINQ(uies)**—‘Marcellus five times consul.’ The consul is represented as about to mount the steps of the temple of Jupiter Feretrius, to dedicate there the *ferculum* bearing the *spolia opima* which he won from the Gaulish chieftain Viridomarus at Clastidium in B.C. 222—the third and last occasion of such a dedication:

Aspice ut insignis spoliis Marcellus opimis
ingreditur, victorque viros supereminet omnes.

Verg. *Aen.* vi. 369.



271. Philip V. of Macedon (B.C. 220-179).

Silver coin (tetradrachm). In the British Museum.



The king is represented wearing a diadem. On the reverse is a figure of Athena, wearing helmet, long chiton, cloak passing over her shoulders and hanging down in front of her arms, and aegis. She carries a shield (device, a star), and hurls a thunderbolt with her right hand. This figure was suggested by a famous statue of Athene Alkis (the defender) at Pella, the Macedonian capital. The style of the coin-type is, however, archaistic, not archaic; that is to say, it represents the sort of figure which an artist of the third or second century B.C. would make when imitating an archaic work. The tip-toe attitude and the exaggerated stiffness of the drapery are characteristic of archaistic art. The coin is inscribed ΒΑΣΙΛΕΩΣ ΦΙΛΙΠΠΟΥ, and there are two monograms, distinguishing this issue from others.



**272. Hieronymus, king of Syracuse
(B.C. 216-215).**

Silver coin in the British Museum.

The head of the young king wearing a diadem. The weak expression of the face and the striking contrast with the head of Hiero II. (No. 267) are obvious.

273. Flamininus in Greece.

Gold coin (stater) issued in Greece in or after 196 B.C. At Paris.

This coin must have been struck during the presence of T. Quinctius Flamininus in Greece, after he had crushed the power of Macedon at Cynoscephalae, whether immediately after the battle or somewhat later it is hardly possible to decide. On the obverse is the head of the conqueror; on the reverse his name [T.] QVINCTI and a figure of Victory holding wreath and palm—a type suggested by the gold coins of Alexander the Great (No. 260).



**274. Perseus of Macedon
(B.C. 178-168).**

Silver coin (tetradrachm) in the British Museum.

Perseus wears a diadem. Beneath the head is the name ΙΝΙΛΑΟΥ of the official who issued the coin.

275. Sulla and Jugurtha.

Roman silver coin (denarius) issued by Faustus Cornelius Sulla about 62 B.C. In the British Museum.

Faustus was the son of the dictator Sulla, and on his coins he makes more than one allusion to the feats of his father in Africa. The head on this coin is generally described as Jugurtha. But on No. 276 the captive king is represented as bearded. The combination of lion's skin with taenia shows that the head represents either the African Heracles, or a king (Bocchus?) in the guise of that god. In any case, the head alludes to the capture of Jugurtha. Note the doubling of the vowel in the name **FEELIX** to show that it is long.



276. The surrender of Jugurtha.

Roman silver coin (denarius) issued by Faustus Cornelius Sulla in 62 B.C. In the British Museum.

We have already seen on No. 275 an allusion to the capture of Jugurtha. Here we have the actual scene of the surrender depicted. Bocchus, king of Mauritania, kneels before Sulla, and holds up to him an olive-branch; on the other side kneels the captive king with his hands tied behind his back.



Valerius Maximus (viii. 14. 4) says that Sulla appropriated to himself all the glory of the capture of Jugurtha by Marius through the agency of Bocchus, to such a degree that he had the scene of the surrender engraved on his signet ring. From that ring the type of this coin is obviously derived. The word **FELIX** here is spelt in the usual way, unlike the form on No. 275.

277. Sulla.

*Roman silver coin (denarius) issued by Q. Pompeius Rufus in B.C. 57.
In the British Museum.*



The coin is inscribed **SVLLA CO(n)S(m)**. The magistrate who issued it, and whose name **POM. RVFI.** is given on the other side, not illustrated here, was Sulla's grandson.

278. Mithradates VI. the Great, king of Pontus
(B.C. 121-63).

In the British Museum.



The king wears a diadem, the end of which is seen behind his head. On the reverse is a Pegasus, with the inscription **ΒΑΣΙΛΕΩΣ ΜΙΘΡΑΔΑΤΟΥ ΕΥΠΑΤΟΡΟΣ**. To the left is a star (sun) within a crescent, the emblem of the kings of Pontus. To the right are **ΗΣ** (for 208, which is a date corresponding to 90/89 B.C.) and a moneyer's monogram; while the **Θ** below indicates that the coin was issued in the eighth month of the year. The whole is encircled by an ivy-wreath, which may allude to the title 'new Dionysus' by which Mithradates was acclaimed in Asia. Note the spelling *Μιθραδάτης* as more correct than *Μιθριδάτης*.

279. Deiotarus, king of Galatia (about B.C. 59-40).

Bronze coin in the British Museum.

Deiotarus, the client of Cicero, is known by a few coins. He was the first king of Galatia, and received permission to use the royal title from the Roman Senate in B.C. 59. The extant coins are mostly ill preserved. The head on the obverse is that of Victory (the outlines of her wings are seen on either side of the neck). On the reverse is [ΒΑΣΙΛΕΩΣ] ΔΙΟΤΑΡΟΥ and an eagle standing on a scabbard; on either side is one of the conical caps of the Dioscuri (that on the left, like the royal title, is obliterated on this specimen).

280. Ariobarzanes III., king of Cappadocia (B.C. 52-42).

Silver coin (drachm) in the British Museum.

Head of the king wearing diadem. On the reverse his name is given as ΒΑΣΙΛΕΩΣ ΑΡΙΟΒΑΡΖΑΝΟΥ ΕΥΣΕΒΟΥΣ ΚΑΙ ΦΙΛΟΡΩΜΑΙΟΥ—'the pious king and friend of the Romans.' Cp. Cic. *Epist. ad Fam.* xv. 2: *regem Ariobarzanem, Euseben et Philoromaeum*. His face bears a slight resemblance to that of Mithradates the



Great, his grandfather (No 278). Cicero in his letters often refers to this king, with whom he had communications when Proconsul in Cilicia ; among other things, he conveyed to him the recognition of his position by the Roman Senate and People.

281. Pompey the Great.

Marble head at Paris (in a private collection).



This head, which dates from the end of the Republican period, resembles so closely the portrait of Pompey on Roman coins, that there can be no doubt of its being rightly described.

282. Cleopatra VII., queen of Egypt (B.C. 52-30).

*Silver coin (tetradrachm) struck at Ascalon in Judaea, B.C. 52-30.
In the British Museum.*

The queen wears a broad diadem. This is the best portrait of her on any published coin, and none of the portraits gives a pleasing impression. Plutarch (*Anton.* 26) indeed says that her beauty was not incomparable or dazzling; her fascination evidently lay in her manner and conversation.

**283. Caesar's conquest of Gaul.**

Silver coins (denarii) of L. Hostilius, struck in 48 B.C.



These two heads have usually been explained as Pallor and Pavor, personifications of two of the results of war—in the language of Roman mythology they are companions of the war-god Mars. To them Tullus Hostilius is said to have vowed temples (*Livy*, i. 27). But recently it has been made clear that these heads in some way represent conquered Gaul; the male head may even be meant for Vercingetorix himself, while the female head is the personification of Gallia. The two symbols are a Gaulish war-trumpet (*carnyx*, cp. No. 573) and an oval shield.

284. Julius Caesar.

Bust in the British Museum.

The portrait, which has suffered from cleaning, but is undoubtedly ancient, represents Caesar in old age; he is inclined to baldness, and his cheeks are shrunken. We know that he is said to have worn a wreath to hide his baldness; and Suetonius also says that for the same purpose he combed his scanty hair forward, as we see it represented on this head.

285. Julius Caesar.

*Roman silver coin (denarius) issued by L. Aemilius Boca in 44 B.C.
In the British Museum.*

Julius Caesar, who is described as **CAESAR DICT(ator) PERPETVO**, is represented wearing a thick laurel wreath (cp. note on No. 284). This is one of the latest portraits executed during the Dictator's lifetime.



286. The murder of Caesar.

*Roman silver coin (denarius) issued by M. Brutus in the East,
B.C. 43-42. In the British Museum.*



The type of this coin—a *pileus*, or cap of liberty, between two daggers, with the inscription **EID(ibus) MAR(tius)**—is an obvious allusion to the murder of Caesar. For the significance attached to the *pileus*, see No. 117.

287. Orodes I., king of Parthia (about B.C. 55-37).

Silver coin (tetradrachm) in the British Museum.

Orodes, the Parthian king in whose reign Crassus met with his famous disaster, is represented wearing a diadem, and a torc round his neck. On his forehead is a wart. This coin was formerly attributed to Tiridates II.



288. Pacorus I., king of Parthia.*Silver coin (drachm) in the British Museum.*

Pacorus was the son of Orodes I., and led one of his father's armies at the time of Cicero's proconsulship in Cilicia (Cic. *Epist. ad Div.* xv. 1-4; *ad Att.* v. 21). He was recalled in B.C. 50 by his father; in a second invasion

of Roman territory he was killed (38 B.C.). On the obverse of this coin is the head of Pacorus, wearing a diadem, earring and necklace; behind is a small figure of Victory, about to place a wreath on his head. On the reverse is a seated figure of Arsaces, the founder of the Parthian dynasty, holding a bow; behind him is a crescent, in front a monogram. The type is framed in by an inscription, which can be read, with the help of other specimens, as ΒΑΣΙΛΕΩΣ ΒΑΣΙΛΕΩΝ above, ΑΡΣΑΚΟΥ on the right, ΕΥΕΡΓΕΤΟΥ ΔΙΚΑΙΟΥ below (upside down), ΕΠΙΦΑΝΟΥΣ ΦΙΛΕΛΛΗΝΟΣ on the left; *i.e.* '(coin of) the King of Kings Arsaces, the Benefactor, the Just, Present (God on earth), the Friend of the Greeks.' Such strings of titles, seldom including the name by which the king is generally known in history, occur on most Parthian coins (cp. No. 292).

289. Pompey the Great and his sons.*Roman gold coin (aureus) struck by Sextus Pompeius in Sicily between 42 and 38 B.C. In the British Museum.*

Sextus Pompeius Magnus was the second son of Pompey the Great. This coin was struck during the period when he was opposing Octavian and Antony in Sicily. On the

obverse are his titles, **MAG(nus) PIVS IMP(erator) ITER(um)**, and his portrait. On the reverse the titles are continued **PRAEF(ectus) CLAS(sis) ET OR(ae) MARIT(imae)**. Then



follows **EX S(enatus) C(onsulto)**. The two heads are those of Pompey the Great (with the *lituus*, or augur's staff) and his eldest son Cneius, who was killed after the battle of Munda in 45 B.C.

290. Ariarathes X., king of Cappadocia (B.C. 42-36).

Silver coin (drachm) in the British Museum.

Head of the brother and successor of Ariobarzanes III. (No. 280), wearing a diadem. On the reverse his name is given as **ΒΑΣΙΛΕΥΣ ΑΡΙΑΡΑΘΟΥ ΕΥΣΕΒΟΥΣ ΚΑΙ ΦΙΛΑΔΕΛΦΟΥ**. Cicero mentions him in connection with his brother in 51 B.C. (*Epist. ad Fam.* xv. 2. 6; cp. also *ad Att.* xiii. 2. 2).



291. Antony and Cleopatra.

Silver coin (tetradrachm), probably struck at Antioch in Syria, about B.C. 36. In the British Museum.

On the obverse is the head of Mark Antony, who is described as **ΑΝΤΩΝΙΟC ΑΥΤΟΚΡΑΤΩ[Ρ ΤΡΙ]ΤΟΝ ΤΡΙΩΝ ΑΝΔΡΩΝ**, the equivalent of *Antonius imperator tertium, triumvir*. On the reverse is a bust of Cleopatra, wearing a diadem and a pearl-necklace; she is described as **ΒΑΣΙΛΙCΚΑ ΚΛΕΟΠΑΤΡΑ ΘΕΑ ΝΕΩΤΕΡΑ**. The



illustration does not accurately represent her profile, as is clear from a comparison with the more correctly represented coin of Ascalon (No. 282).

292. Phraates IV., king of Parthia (B.C. 37-2).

Silver coin (tetradrachm) issued in 35/34 B.C. In the British Museum.



Phraates IV., the king who restored the standards and prisoners taken from Crassus and Antony, was the son of Orodes I. His bust is represented similarly to his father's (No. 287). On the reverse he is seated; before him is the personification of a city, holding palm-branch and cornucopiae. The inscription is [ΒΑΣΙΛΕΩΣ] ΒΑΣΙΛΕΩ[Ν] above, ΑΡΣΑΚΟΥ ΕΥΕΡΓΕΤΟΥ on the right, ΔΙΚΑΙΟΥ below, [Ε]ΠΙΦΑΝΟΥΣ [ΦΙ]ΛΕΛΛΗΝΟΥ on the left. In very small letters under the throne is the date ΗΟΓ = 278, which, reckoning by the Seleucid era, corresponds to 35/34 B.C.; and at the bottom of the coin is ΠΑΝΗ, showing that the coin was struck in the month called Panemus.

293. C. Octavius (Augustus).*Marble head in the British Museum.*

The head is that of a youth, and probably represents the first Emperor of Rome at an age when he was still C. Octavius. He was not nineteen when, after the murder of his uncle Caesar, in March, 44, he learned that he was Caesar's heir. His name was then changed to C. Iulius Caesar Octavianus. The title of Augustus he accepted in 27 B.C.

294. The Victory of Actium.

*Bronze coin of Nicopolis issued in the reign of Augustus.
In the British Museum.*

Nicopolis ('City of Victory') was founded after the battle of Actium in B.C. 31. This coin, which is inscribed [N]ΙΚΟΠΟΛΙ[Σ] ΙΕΡΑ ('sacred city of Nicopolis') represents a figure of the goddess of Victory, winged, and holding out in her right hand a wreath. The last detail is not preserved



on this specimen.

295. The Battle of Actium (31 B.C.).

*Gold coin (aureus) of Augustus, struck about 12 B.C. in Gaul.
In the British Museum.*



The worship of Apollo was one to which Augustus showed great devotion. The god represented on this coin, as the inscription **ACT** shows, is the Actian Apollo. In 28 B.C. Augustus refounded the Actian Festival which had been celebrated from old times in connection with the shrine of Apollo, and placed the new games, so far as it was possible, on a level with the four great national Hellenic festivals—the Olympia, Pythia, Nemea and Isthmia. That he should pay special attention to the festival of the god who may be said to have presided over his crowning victory was only natural. Apollo is represented in the long dress of the citharoedus, holding lyre and plectrum. On the obverse is the portrait

of Augustus (AVGVSTVS DIVI F—‘son of the deified Caesar’); on the reverse IMP(erator) X—‘imperator for the tenth time.’

296. M. Tullius Cicero the Younger (shortly after B.C. 30).

Bronze coin struck at Magnesia in Lydia. In the British Museum.

The younger Cicero (only son of the orator and Terentia) was proconsul shortly after 30 B.C. This coin bears a head inscribed ΜΑΡΚΟΣ ΤΥΛΛΙΟΣ ΚΙΚΕΡΩΝ, and evidently struck during the proconsul's tenure of office in Asia. The head (which in the original has a distinctly older appearance than the illustration gives it) bears a strong resemblance to the portraits supposed to represent the elder Cicero (see Nos. 324, 325). Some have therefore supposed that the father and not the son is represented on the coin, but this is not very probable.



297. Octavian's Egyptian Triumph.

Roman silver coin (denarius), struck in the East in B.C. 28.

In the British Museum.



Octavian celebrated his triumph for Egypt on the 15th Aug., B.C. 29; but this coin was not issued until the next year, since it describes him as CAESAR COS VI. On the reverse side is a crocodile, symbol of Egypt, and the inscription AEGVPTO CAPTA. Behind the head of Octavian is the augur's staff (*lituus*).

298. *Columna rostrata.*

Roman silver coin (denarius), issued by Octavian between 29 and 27 B.C. In the British Museum.

This coin, on which Octavian is described as IMP(erator)



CAESAR, represents a statue of him, with spear and sword, and mantle on his shoulder, standing on a column, decorated with the beaks and anchors of vessels. Such rostral columns were erected in commemoration of naval victories, and this,

to judge by the date of the coin, probably commemorates the victory of Actium. Cp. Verg. *Georg.* iii. 29: *navali surgentes aere columnas.*

299. *Agrippa.*

Roman silver coin (denarius), issued between 23 and 12 B.C. In the British Museum.

M. Vipsanius Agrippa (the friend and right hand of Augustus) received the rostral crown as a reward for his victories over Sextus Pompeius off Mylae and Naulochus in 36 B.C. The crown which he wears here is a combination of the *corona rostralis* with the *corona muralis*. The latter was



a reward for assaulting the walls of a hostile fortress. The inscriptions on the coin are **M. AGRIPPA. COS. TER.** and **COSSVS LENTVLVS.** The latter is Cossus Cornelius Lentulus Gaetulicus, the moneyer who struck the coin. The piece is earlier than 12 B.C., when Agrippa died, and later than 23 B.C., the year of Augustus' eleventh consulship, which is mentioned on the obverse. Vergil (*Aen.* viii. 683) notices the rostral crown of Agrippa:

cui, belli insigne superbum,
tempora navali fulgent rostrata corona.

300. M. Vipsanius Agrippa.

Bronze coin in the British Museum, issued between 27 and 12 B.C.

Agrippa is represented wearing the rostral crown; he is described as **M(arcus) AGRIPPA L(ucii) F(ilius) Co(n)S(ul) III.**

**301. The recovery of the standards of Crassus.**

Roman gold coin (aureus) of Augustus, issued about 19 B.C. In the British Museum.

The standards lost by Crassus were restored by the Parthian king Phraates (No. 292) in 20 B.C. The event is commemorated by this coin, which represents a legionary eagle (*aquila*) and an ordinary *signum* or standard of a maniple. Between them is a circular shield inscribed **CL. V.** for *Clipeus Votivus*, showing that the shield was dedicated in commemoration of the restitution of the standards. The rest of the inscription is **SIGNIS RECEPTIS. S. P. Q. R.**

**302. The recovery of the standards of Crassus.**

Roman silver coin (denarius) of Augustus, issued by the moneyer Petronius Turpilianus in 12 B.C. In the British Museum.

This coin represents a kneeling Parthian rendering up a standard. His attitude is one of submission; but the return of the standards was hardly an act of that kind. The inscription is **SIGN(is) RECE(ptis). CAESAR AVGVSTVS.**



303. The journey of Augustus to Gaul in 16 B.C.

Silver coin (denarius) issued by the moneyer L. Mescinius Rufus in 16 B.C. In the British Museum.

In 16 B.C. Augustus went to Gaul to organise the province and arrange for the protection of it against the Germans. This coin probably commemorates the vow made by the Senate and people to dedicate a statue of Mars on the safe return of the emperor. Mars, wearing a crested helmet, stands, holding spear and sheathed sword, on a basis inscribed **S. P. Q. R. | V. PR. RE. | CAES.** i.e. 'Senatus Populusque Romanus vovere pro reditu Caesaris.' Around is the name of the moneyer **L. MESCINIUS RVFVS.** This journey of Augustus and the public rejoicings for his safe return are alluded to by Horace, *Od.* iv. 2, 41 f.:

Laetosque dies et urbis
publicum ludum super impetrato
fortis Augusti reditu forumque
litibus orbem.

304. Augustus.

Roman gold coin (aureus) issued in Gaul about 15 B.C. In the British Museum.



The doors of the palace of the Caesars were ornamented with an oaken crown between two branches of laurel. The former was the *corona civica* granted to one Roman citizen

who had preserved the life of another ; the laurels commemorated the victories of Augustus. Cp. Ovid, *Fast.* iv. 953 :

State Palatinae laurus, praetextaque quereu
stet domus ;

and *Trist.* iii. i. 47 :

Causa superpositae scripto testata coronae
servatos cives indicat huius ope.

On the obverse of this coin is the portrait of **AVGVSTVS**, on the reverse the civic crown with the inscription **OB CIVIS SERVATOS**.

305. The subjugation of Armenia.

Roman silver coin (denarius) of Augustus, struck by the moneyer Petronius Turpilianus in 12 B.C. In the British Museum.

The coin reads **CAESAR DIVI F(ilius)**—the title of Octavian as adopted son of the deified Julius Caesar—and **ARME(nia) CAPT(a)**. The figure is a personification of Armenia, wearing the Armenian tiara, and holding out the hands to receive fetters—*manus dare* is the phrase.



306. The German campaigns of Drusus (12-9 B.C.).

Gold coin (aureus) issued some time after the death of Drusus (9 B.C.). In the British Museum.



Nero Claudius Drusus, brother of Tiberius and stepson of Augustus, carried on several successful campaigns

against the Germans (12-9 B.C.). After his death a triumphal arch was erected to him on the Via Appia. It is represented here, inscribed *DE GERMANIS*, and bearing an equestrian figure of Drusus between two trophies. On the obverse is his head, laureate, surrounded by the inscription, *NERO CLAVDIVS DRVSVS GERMANICVS IMP(erator)*. The title *Germanicus* was only granted to him and his descendants after his death; the title *Imperator* he had been allowed to assume shortly before. These coins were probably not struck before the reign of the Emperor Claudius (A.D. 41-54).

307. Caius Caesar.

Gold coin (aureus). In the British Museum.

Caius, the son of Agrippa and Julia (Augustus' daughter), was adopted by his grandfather in 17 B.C., and died in A.D. 4, when he was barely twenty-four. This coin shows him when he was between fifteen and twenty years of age. He received the name **CAESAR** when he was adopted by Augustus. The wreath surrounding his head is of oak-leaves.



308. Augustus deified.

Cameo at Vienna.

The famous *gemma Augustea*, a sardonyx about $8\frac{1}{2} \times 7\frac{1}{2}$ in. in size, i.e. more than twice as long and broad as the illustration. In the upper row is Augustus enthroned as Jupiter (for he holds a sceptre, and an eagle is at his feet). Beside him is the goddess Roma, or perhaps his wife Livia in the guise of Roma. The capricorn in the circle between

their two heads is the heavenly sign associated with the birth of Augustus. The figure descending from the triumphal chariot is Tiberius ; Victory guides the car. The interpretation of the other mostly allegorical figures in the upper row is uncertain. In the lower row Roman soldiers are raising a trophy or maltreating captives. The deification



of Augustus was in keeping with a custom which had grown up in the ancient world, since the time of Alexander the Great, of regarding rulers as gods incarnate. With regard to Augustus himself, cp. Hor. *Od.* iii. 3. 11 :

quos inter (deos) Augustus recumbens
purpureo bibet ore nectar ;

and Verg. *Geo.* i. 24 f.

309. Tiberius.

Bust in the Louvre.

The bust is over life-size, and wears a wreath of oak-leaves, the ends of the diadem, to which the wreath is attached, falling on the shoulders. The tip of the nose is the only restored portion of the face.

310-327. Representations of Ancient Authors.

310. Homer.

Bust at Sanssouci.

The Greeks represent Homer as an old man, blind, with deeply wrinkled brows. He wears a narrow band (*taenia*) confining the hair. Another good rendering of the subject is in the British Museum, a third in the Louvre.

311. Arion riding on a dolphin.

*Bronze coin of Methymna in Lesbos of the reign of Severus Alexander
(A.D. 222-235).*



Arion, wearing long chiton, is seated on the dolphin which has rescued him after he has been thrown into the sea; in his left arm he holds his lyre, in his right a plectrum. The coin is inscribed ΜΗΘΥΜΝΑΙΩΝ. Arion was a native of Methymna, although his activity as a poet was chiefly associated with the court of Periander, tyrant of Corinth (625-585 B.C.).

312. Aesop.

Bust from a statue in the Villa Albani (Rome).



The right shoulder is restored. Aesop is imagined as a cripple, but the face shows a keen, alert expression, which is intensified by the deformity of the body. He probably lived about the middle of the sixth century B.C. (cp. Herodotus, ii. 134).

313. Aeschylus (?).

Bust in the Capitoline Museum.

The identification of this bust with Aeschylus is probable, but not certain. It is based on its likeness with the head of Aeschylus on a gem which illustrates the legend of the death of the poet: an eagle is flying over him, holding in its claws a tortoise, which it is about to drop on what it thinks is a rock, but is really the bald head of the poet. This was the legend of the poet's death—a legend which was of still older date than Aeschylus himself, and was applied to him, perhaps by some comic poet because of his baldness. The portrait is of the latter half of the fifth century B.C.



SOPHOCLES.

314. Sophocles.*Statue in the Lateran.*

The nose and some other small details of the head, both feet, the right hand, basis, and case of MSS. with the plinth are modern restorations.

A fine statue, perhaps copied from the bronze portrait set up by the Athenians in the Theatre of Dionysus. The poet was famous for his beauty. On his head he wears a narrow *taenia* or diadem (not visible in the picture), which may possibly be meant to characterize him as victorious in a dramatic contest.

315. Euripides.*Bust at Naples.*

The bust is inscribed ΕΥΡΙΠΙΔΗΣ. The expression is somewhat sombre, an effect heightened by the lank hair framing the sides of the face.

316. Herodotus.

Double herm (the other half represents Thucydides, No. 317) at Naples.



The bust of the 'Father of History' is inscribed $\text{HP}\Phi\Delta\text{O}\text{T}\text{O}\text{C}$ (*sic*). The work is a Roman copy of an original which was perhaps made in the fourth century B.C.

317. Thucydides.

Herm at Naples.

Inscribed ΘΟΥΚΥΔΙΔΗΣ. Back to back with this bust is a bust of the historian Herodotus (No. 316).

318. Socrates.

Bust in the Villa Albani.



This portrait reproduces well the prominent eyes, snub nose, and thick lips which were characteristic of Socrates (Xenophon, *Sympos.* v. 5-7). Plato (*Sympos.* 215) makes Alcibiades compare him to the statuettes of Sileni or to the Satyr Marsyas.

319. Plato.

Herm at Berlin.

The herm is inscribed ΠΛΑΤΩΝ, in letters of the second century after Christ, to which date the actual execution of the portrait probably belongs.

320. Isocrates.

Bust in the Villa Albani (converted in modern times into a herm).



The inscription (ΕΙCOKPATHC) on this bust is late in form, and the portrait was probably made in the second century after Christ, being copied, doubtless, from an earlier one. As in the case of so many portraits, we cannot be absolutely certain that the inscription rightly describes it; but there is less reason to doubt the identification than in many other instances. The face is that of a sickly person such as Isocrates is known to have been. The companion piece to this bust is one of the Roman orator Hortensius (No. 323).

321. Demosthenes.

Statue in the Vatican. The forearms and the roll are restored.

The statue represents the great orator, not on the tribune making a speech, but rather preparing one. At his side is a box for manuscripts.



DEMOSTHENES.

322. Menander(?).

Statue in the Vatican, of the Alexandrine period.



The poet is seated in an easy-chair, and wears chiton and himation; his left hand, which is ringed and holds a roll, is modern. This statue, with another representing Poseidippus, the Greek comic poet, was until the sixteenth century in the Church of S. Lorenzo Panisperna in Rome. Both statues have pieces of metal let into the head, and on the feet were remains of a covering of bronze. It is

possible, therefore, that these two statues were regarded as figures of saints; a bronze halo was affixed to the head, and the feet protected against damage from the countless kisses they would receive from votaries; other ancient statues were thus 'canonised' in the Middle Ages. But it is also possible that these protections were still more ancient; for that plates were fixed on the heads of statues exposed in the open air to protect them from being befouled by birds is well known.

323. Hortensius.

Herm in the Villa Albani, Rome.



The nose, lips, and chin are restored. The herm is inscribed **QVINTVS HORTENSIVS**.

324. Cicero (?).

Head in the Vatican (Museo Chiaramonti).



The bust, neck, part of the nose, right ear, and other details are restored. The head is not certainly known to be that of Cicero.

325. Cicero (?).

Head in the Uffizi, Florence.



The bust, of variegated marble, is not antique. As with No. 324, some doubt attaches to the identification of this head.

326. ^r Sallust.

Portrait on a Roman bronze 'contorniate' of the fourth or fifth century after Christ. In the British Museum.



The portrait is probably not entirely imaginary, but the workmanship is very rough. All the specimens make the same mistake in spelling the name **SALVSTIVS AVTOR**. The palm-branch on the right is incised, the rest being in relief. Contorniates are so called because of their edge which is turned up. They were probably used on a playing-board like our draughts, and but for the upturned edge the type on the reverse would soon have got worn away.





327. VERGIL AND THE MUSES OF HISTORY AND TRAGEDY.
(From a Mosaic found at Hadrumetum.)

327. Vergil and the Muses of History and Tragedy.

Roman mosaic found at Susa (Hadrumetum) in Africa. In the Bardò Museum. About the end of the first century after Christ.

The poet wears a toga with a narrow blue border (*angusticlava*), seen on his right shoulder, and shoes. He holds in his left hand a half-open roll, on which may be read the letters

MVSA MIHI CAV
SAS MEMORA
QVO NVMINE
LAESO QUIDVE

(*Aen.* i. 8).

He is meditating, or rather listening to Clio, the Muse of History, who, standing on his right, reads to him from a roll. She wears a dark green tunic and yellow mantle. On his left is Melpomene, the Muse of Tragedy (cp. No. 418), listening to Clio. She holds a tragic mask in her left hand. Her dress is the rich fringed and embroidered robe of tragedy, of red and gold, a dark coloured mantle, and cothurni.

CHAPTER III.

ANTIQUITIES.

328. The tripod of Apollo.

Silver coin of Croton. Sixth century B.C. In the British Museum.

The tripod of Apollo, from which the oracles of the Pythian priestess were delivered, was a three-legged stand supporting a cauldron or λέβης. The legs have lions' feet, and round the edge of the lebes are rings and ornaments in the shape of serpents' heads. On the left are the letters QPO, being the beginning of the name of the city Croton, written in early times, like that of Corinth, with a kappa, and not a kappa.



329. Gold patera (φιάλη) from Agrigentum.

In the British Museum. Sixth century B.C.

The decoration of the phiale consists of six bulls, in repoussé work—i.e. beaten through the thin sheet of metal



from behind, probably into a stone mould. In the centre was a boss of some kind, of which only the support remains. The same mould appears to have been used for all the bulls.

330. A priest of Cybele.

Grave-Relief in the Capitoline Museum, Rome.

A portrait (considerably flattered in this illustration) of one of the effeminate priests (*galli*) of the Mother of the Gods, represented in full ceremonial dress. He wears a kind of torquis round his neck; in his ears are ear-drops; on his head a laurel-crown with three medallions, representing the Idaean Zeus, and two figures in Phrygian caps, Attis and another. Long fillets descend from the

crown to his waist; on his breast hangs a little tablet, made like a shrine (*aedicula*) of Attis. In his right hand, on which a bracelet is visible, he holds a poppy-head (!) and a laurel-branch; in his left a dish of fruits, including the pine-cone (the pine was sacred to the Phrygian goddess).



A PRIEST OF CYBELE.

We further see beside him a scourge, the lashes threaded with knucklebones (*μάστιξ ἀστραγαλωτή*)—with these the priests scourged themselves in honour of their goddess. On the left hangs a pair of cymbals; on the right a tambourine (*τίπανον*), Phrygian double pipes (*tibiae*), and casket (*cista*) containing the mystic elements of the religion.

331. Decorating a Herm.

Graeco-Roman Relief at Munich. First century B.C.



The Herm consists of a pillar, the top of which is carved into a head and shoulders. The god Hermes, as presiding

over human commerce, was represented in this form in the public ways and elsewhere, and these pillars served as boundary-stones and memorials. From the god the name was extended to any pillar of the same kind. One of the women is fastening a band (*ταυρία*) round the head of the Herm (her hands and right arm are largely restored); she wears the Doric peplos with overfold (cp. No. 367). A second woman is picking up with the toes of her right foot another taenia which has fallen on the ground; in her left hand she holds another rolled up taenia. She wears the Ionic chiton and mantle, and a coif on her head. This figure is inspired by one of the beautiful figures of Victory on the balustrade of the temple of Athena Nike at Athens. There the Victory is bending forward to do something to her sandal. The picking up of the taenia with the toes is an inept parody of a beautiful subject.

332. Sacrifice to Apollo and Cybele.

Relief at Athens of the year 119 B.C.

In the centre is Apollo, wearing his dress as Citharoedus (cp. No. 36), and holding his lyre and a *φιάλη* to receive the libation. To the right sits Cybele enthroned, wearing the tall headdress called *κάλαθος* or modius, and also holding a cup. Beside her is one of her attendant lions (cp. No. 66). Apollo holds his phiale over his altar, which is approached by the worshippers—a woman, a child leading a sheep, and a flute-player. In the background is a tree. The lower part of the relief represents the feast of a religious society (*θίασος*); the small figures in the foreground are serving the table. The inscription beginning ΟΙΘΙΑΣΙΤΑΙΚΑΙΘΙΑΣΙΤΙΔΕΣ describes the honour paid by the male and female members of the *θίασος* to Stratonice,



who had been priestess of the Mother Cybele and of Apollo in the year 119 B.C.

333. Omen of the eagles and hare.

Silver coin of ten drachms (decadrachm) at Munich.

End of the fifth century B.C.



This is one of the finest of all Greek coins, and was issued by Agrigentum shortly after the Athenian disaster

in Sicily, when Syracuse also began to issue its splendid decadrachms (cp. Nos. 110, 248). On the obverse, which bears the name of the city ΑΚΡΑΓΑΣ, is a four-horse chariot in full course; below is a fresh-water crab, one of the chief coin-types of the city; above is an eagle flying, carrying a serpent in its claws (cp. No. 334). On the other side is a splendid group of two eagles standing on a rock on the body of a dead hare which they are about to tear in pieces. With this type, compare the description of the omen in Aeschyl. *Agam.* 110 ff., where two eagles appear:

βοσκόμενοι λαγύναν ἐρικτύμονα φέρματι γένναν,
βλαβέντα λουσθίων δρόμων.

In the field is a grasshopper, probably the private mark of the official responsible for the issuing of the coin.

334. The omen of the eagle and the serpent.

Silver coin of Elis. Fourth century B.C. In the British Museum.

The type of this coin is a circular shield, which bears as its device an eagle killing a serpent. The coins of Elis might as well be called coins of Olympia, seeing that their main purpose must have been to serve as currency during the Olympian festivals. The great majority of them bear types relating to the Olympian Zeus. In this case we have a shield bearing as device a representation of an event which the Greeks regarded as an omen sent by Zeus (Διὸς τέρας αἰγίοχοιο): cp. Hom. *Il.* xii. 200 foll. (the Trojans are attempting to burn the ships):

ὄρνις γάρ σφιν ἐπὶ ἤλθε περὶ σέμεναι μεμαώσιν,
αἰετὸς ὠψιπέτης ἐπ' ἀριστερὰ λαὸν ἔργων,
φονήεντα δράκοντα φέρων δούχεσσι πέλωρον, κ.τ.λ.



335. Salian priests.

Ancient Italian gem ; possessor unknown.

Two of the Salian priests of Mars, who once a year carried the ancilia in procession *cum tripudiis sollennique saltatu*. For the story of the heaven-fallen shield, and the eleven like it which Numa Pompilius caused to be made, all being kept in the temple of Mars, see Ovid, *Fast.* iii. 370 foll. For the form of the shields, see No. 336. The priests seem to wear helmet and jerkin, with a short tunic underneath: Livy (i. 20) says they wore an embroidered tunic and over it a bronze breastplate.



336. Ancilia and apex.

Roman silver coin (denarius) issued by P. Licinius Stolo, B.C. 14.

Two of the *ancilia* or shields carried by the Salian priests, and the spiked hat (*galerus, apex*) which they wore. The shields are of the 8-shaped kind, formed by bending in the two sides of an oval to make it more portable. A shield of similar shape is carried by the Juno of Lanuvium (Nos. 26-28); and in Greece we find it at Mycenae (Nos. 442, 444) and, in a developed form, in Boeotia (No. 252). The coin is inscribed P. STOLO III VIR, Stolo being one of the board of three who were responsible for the coinage in the year 14 B.C.



337. Augur with his staff and chicken.

On a Roman relief of the year 2 B.C. at Florence.



The figure represents the Emperor Augustus wearing the toga, which is drawn over his head, since in performing religious ceremonies the head was veiled. He holds the curved wand or *lituus* used for marking out the heavens for purposes of augury. Beside him is one of the chickens feeding (cp. No. 338).

338. The coop of the sacred chickens.

From a lost Roman relief.

The *pulli* in the portable cage (*cavea*), the doors of which are open, are represented picking up the corn,

The *tripudium solistimum*, the most favourable omen, was obtained when the birds ate so greedily that they picked



up more than they could swallow at a time. This omen seems to be represented here.

339. Portrait of a flamen.

In the Museo Nazionale, Naples.



The *flamines* (i.e. strictly 'offerers of burnt offerings') wore a close-fitting cap (*galerus*) with a spike or rod at the

top (*apex*). Cp. the cap on No. 336. The spike has been broken off the top in the bust before us, but otherwise the shape of the cap is well shown. From the spike the term *apex* was generally transferred to mean the whole cap. The *galerus* of the *flamen Dialis* (flamen of Jupiter) was white, and was called *albogalerus*.

340. A Vestal Virgin.

Upper part of a statue from the House of the Vestals at Rome.



The dress of the Vestal virgins was the *stola*, otherwise worn only by matrons, a mantle of fine linen, and a veil (*suffibulum*); on their heads they wore a kind of cap (*infula*) with bands (*vittae*), the ends of which fell down on the shoulders.

341. The Vestal Claudia Quinta.

*Silver Roman coin (denarius) of C. Clodius Pulcher, issued 43 B.C.
In the British Museum.*

The Vestal (VESTALIS) Claudia Quinta (from whom the moneyer C. Clodius Pulcher professed to be descended) is represented veiled and holding a sacrificial ladle (*simpulum*).



342. Preparations for a lectisternium.

*Roman silver coin (denarius) issued by C. Coelius Caldus in 61 B.C.
In the British Museum.*

This coin represents the preparations for a lectisternium. The lectisternia were banquets arranged by a college of priests called the Epulones; couches (*pulvinaria*) were spread, and food offered to the gods, who were represented by their images or attributes. Since the *pulvinar* on this coin is flanked by two trophies, the *lectisternium* here is probably meant for Mars. A priest is engaged in arranging the offering. Cp. Hor. *Od.* i. 37. 2:



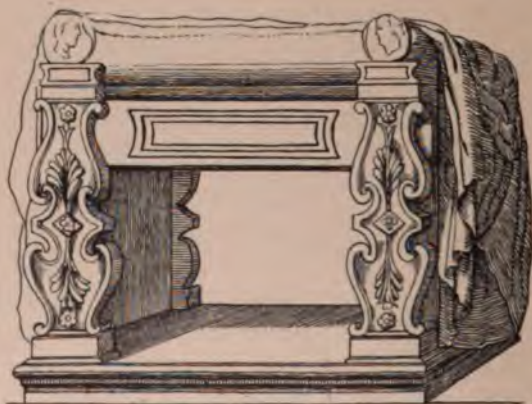
Nunc Saliaribus
ornare pulvinar deorum
tempus erat dapibus.

The legend on the left is C. CALDVS; on the right, placed perpendicularly, I MP AV (made like N) [X]; on the couch is L CALDVS VII VIR EPV, and below CALDVS III VIR. L. Caldus, as we thus see, was a member of the *septemviri*

epulones; he was the father of the moneyer. As to the C. Calvus who is described as *IMP(erator) AV(gur) X(vir sacris faciundis)*, he was probably another relation of the moneyer, who signs himself simply *Calvus IIIvir* (i.e. member of the college of three appointed to issue coins).

343. Pulvinar for lectisternium.

At Munich. Found on the Caelian at Rome.



The seat had once a back, of which only the holes for the supports remain. A cloth is spread over it, on which are traces of (apparently) a sword and a wreath. These are the attributes of the god in whose honour the pulvinar would be used.





345. LARARIUM.
In a Pompeian House.

344. Making a treaty.

*Roman silver coin (denarius) issued by C. Antistius Vetus in 16 B.C.
In the British Museum.*

The coin reads C. ANTIST^(ius) VETVS. FOEDVS P^(opuli) R^(omani) QVM [GABINIS]. Two priests (*fetiales*), their togas drawn over their heads so as to serve as veils, stand on either side of a lighted altar, over which they hold the body of a pig. Cp. Vergil, *Aen.* viii. 638 :



Post idem inter se posito certamine reges
armati Iovis ante aras paterasque tenentes
stabant, et caesa iungebant foedera porca.

The type is an allusion to the peace said to have been made between Rome and Gabii after the murder by Sextus Tarquin of the Sabine Antistius Petro, an ancestor of the moneyer; but the legend was that an ox, and not a pig, was sacrificed on this occasion. Note the form *qum* for *cum*.

345. Lararium.

In a Pompeian house (Regio vi. Insula xiii).

This shrine of the Lares stands in the corner of the peristyle of a Pompeian house. It consists of a square basis, on which was erected a small shrine, with its roof (now lost) supported against the walls and on a single pillar at the outer corner of the basis. The figures of the Lares, pouring wine from a horn (*rhyton*) into a vessel (*situla*), are painted on the inner wall. On the base two serpents (cf. No. 114) with a lighted altar between them are represented in painted plaster relief.

346. Roman altar.

Second century after Christ.

A three-sided altar, 1 metre high, sacred to Apollo. The side here shown represents a priest of Apollo wearing a wreath and tunic leaving his right arm free for action. He is sprinkling incense on a flaming altar which is decorated with garlands; on either side of him is a laurel (the sacred tree of Apollo); sphinxes decorate the angles of the base and various flowers the truncated angles of the altar itself; at the edges of these truncations are double thyrsi (wands with pine-cones attached to the ends, used in Bacchic revels).

347. Instruments of sacrifice.

*Roman silver coin (denarius) issued by L. Sestius in the East,
B.C. 43-42. In the British Museum.*



On the reverse of this coin are a tripod, sacrificial axe (*securis*), and the ladle (*simpulum*) used in ladling wine at sacrifices. The head represented on the obverse is generally described as *Libertas*, but the identification is improbable. On other coins issued by the same man *Libertas* is represented unveiled, and in those cases there is no doubt about the identification, thanks to the inscription *LEIBERTAS* or *LIBERTAS*. The man who issued the coin, L. Sestius, the friend of Horace (*Od.* i. iv.), was on the staff of M. Brutus in Macedonia. He signs his name on the obverse *L. SESTI(us) PRO. Q(uaestore)*. On the reverse the inscription is *Q. CAEPIO BRVTVS PRO CO(n)S(ule)*. M. Brutus was often known as Q. Caepio Brutus from the time of his adoption by his uncle Q. Servilius Caepio.

348. *Extispicium.**Roman relief in the Louvre. Much restored.*

The entrails (*exta*) of the victim are being examined by the soothsayers for purposes of augury. Cp. Verg. *Aen.* iv. 63:

Pecudumque reclusis
pectoribus inhians spirantia consulit exta.

The third figure from the right is a lictor holding the fasces: this shows that the entrails are being examined for official military purposes. The central figure, with axe on his shoulder and jug in his left hand, is the *victimarius* or *papa*.

349 Roman sacrificial table with implements.

From a relief in the Louvre.

The table is merely a stand for the implements of sacrifice. The central object is a *palera*; on the left is a ewer, to which most books quite wrongly give the name of *præfericulum*. On the right is a knife (*cultus*, *secus pita*).

350. The Ludi Saeculares.

*Roman silver coin (denarius) issued by M. Sanguinius in B.C. 17.
In the British Museum.*

The coin reads AVGVST(us) DIVI F(ilius) LVDOS SAE(culares fecit). The figure, which used to be described as a Salian priest, is one of the heralds who announced the celebration of the Secular Games. He wears a helmet with two long feathers, long ceremonial dress, and carries a winged caduceus and a round shield with a star on it.



Augustus celebrated the Secular Games in 17 B.C. It is, however, possible that this coin was issued three years later.

351. Tracing the walls of a city.

*Bronze coin of the Emperor Commodus (A.D. 177-192), issued in
A.D. 190. In the British Museum.*

The Emperor Commodus, by a curious caprice, turned the city of Rome into a 'colony' called after himself. The titles of the new colony are given on this coin as COL(onia) L(ucia) AN(toninia) COM(modiana). These words are followed by the emperor's own titles P(ontifex) M(aximus) TR(ibunicia) P(otestate) XV, IMP(erator) VIII, CO(n)S(ul) VI. The letters S C indicate that the coin was struck *Senatus Consulto*. The type of this coin is a priest, veiled, tracing the boundaries of a city with a yoked steer and heifer drawing a plough. The space left between the line thus



drawn and the city buildings was known as the *pomerium*; it could not be built upon. The *pomerium* separated the district in which the urban auspices were efficacious from that in which the military auspices could be taken; in other words, a magistrate, such as a general, had to take the right kind of auspices (*urbana* or *bellica* as the case might be) each time he crossed the *pomerium*, otherwise his jurisdiction would not have been valid.

352. Funeral Procession (*ἐκφορά*).

Terracotta relief found at Piræus. Early fifth cent. B.C.



The relief represents an *ἐκφορά* or funeral. The bier is borne on a cart (note the peculiar wheel) drawn by horses and accompanied by mourning men and women. The woman leading carries a funeral vase on her head. The young man nearest to the bier wears a conical helmet and cuirass; the woman who seems by her position to be the widow of the dead man tears her hair. Another mourner and a player on the double flutes bring up the procession.

353. Funeral procession (*ekphoré*).

From an Attic black-figured vase found at Vulci in Etruria. In the Cabinet des Médailles, Bibliothèque Nationale, Paris. Sixth century B.C.



The dead man is carried on a litter by four men; he is covered with an embroidered sheet. Behind are two mourning women. The tomb is represented by a rectangular stèle, on which is painted a serpent—symbol of the underworld (cp. Nos. 131, 132). To the left are a woman, with hands raised as if greeting the procession on its arrival, and a man playing the double flutes.

354. Offerings at a tomb.

*(See Frontispiece.)**On a Greek vase at Athens ; fifth century B.C.*

This beautiful vase is one of the funereal oil-vases (*λήκυθοι*) which were used by the Greeks to place in and on the steps of tombs as offerings to the dead. The tomb-stone is here represented as a *στήλη* with a pediment, standing on steps. Behind is an oval outline, which is meant to represent the mound of the grave, seen in what seems to be a combination of plan and elevation. A sash or *taenia* is tied round the *stèle*. On the steps are a series of oil-flasks (*λήκυθοι*) and wine-pourers (*οἰνοχόαι*), four of them having wreaths laid over them and hanging down over the edge of the step. The *λήκυθοι* are easily distinguishable from the *οἰνοχόαι*, which have a tall handle rising above the lip. A woman is carefully bringing a tray full of offerings—wreaths, sashes, etc. A young man, wearing a *chlamys* fastened on his right shoulder, and *petasos* hanging at his back, and holding a spear, watches her. The *lekythos*, mirror and sash seen above the woman are meaningless; the artist has been accustomed to put them on the walls when painting indoor scenes, and has repeated them here from force of habit.



354. OFFERINGS AT A TOMB.
Greek Vase at Athens, Fifth Century B.C.

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355. Lament for the dead.

Roman relief in the Louvre.

The dead woman lies on her bier (*lectus*), her family in various attitudes of grief around her. In the background are professional musicians playing the *bucina* (curved horn) and *tuba* (straight trumpet). The winged figure on the right is probably meant for the genius of death. On the left is a brazier.

356. Funeral car.

Bronze Roman coin (sestertius) issued by the Emperor Caligula (A.D. 37-41) in memory of his mother Agrippina the Elder. In the British Museum.



The coin is inscribed S.P.Q.R. MEMORIAE AGRIPPINAE, *i.e.* 'The Senate and People of Rome to the Memory of Agrippina.' The type represents the *carpentum* in which the emperor brought the ashes of his mother to Rome. It is a two-wheeled car, with a tilt borne by 'caryatides'—*i.e.* columns carved into the shape of human figures—and having sides with carved panels. It is drawn by mules.



The dead woman lies on her bier (*lectus*), her family in various attitudes of grief around her. In the background are professional musicians playing the *bucina* (curved horn) and *tuba* (straight trumpet). The winged figure on the right is probably meant for the genius of death. On the left is a brazier.



A POMPEIAN HOUSE.

358. A Pompeian house.

This plan and section represent the house known as the 'House of the Tragic Poet.' Its date is late, as it was built, or at least finished, not many years before the destruction of Pompeii in 79 A.D. The entrance is through the *fauces* (1), on either side of which is a shop (2), the proprietor's places of business. At the entrance to the *fauces* was the famous 'Cave Canem' mosaic—a chained dog. From the *fauces* one entered the *atrium* (3) with the *impluvium* in the centre, into which the rain-water ran from the roof. 5 was the room of the porter (*atriensis*). The rooms marked 6, 12 and 14 were bedrooms; 6 was a store-room, 13 the kitchen. The *tablinum* (8, a sort of secondary dining or sitting-room) was separated from the *atrium* by curtains, and from the peristyle (10) by folding doors. In the *tablinum* was found the painting (No. 162) which, by an error of interpretation, has caused this house to be known as the 'House of the Tragic Poet.' The messenger was thought to be a poet reciting his tragedy. Another small room opening off the *atrium* was the *ala* (7). The *atrium* was directly connected with the peristyle by a passage (9) called the *andron*. The peristyle (10) took the place of a back garden, shade being afforded by the colonnade which went round three sides of it. At 11 is the domestic shrine (cp. No. 345), at 16 a back door (*posticum*). The dining-room (15) was entered from the peristyle. In this room was found the painting (No. 123) of the sending away of Briseis.

359. Women's apartments (Γυναικωνίτις).

Attic vase of the fifth century B.C.

On the left is a woman holding a wool-basket (*καλαθος*). She looks towards a lady who is seated in an easy chair (*κλισμὸς*) embroidering on a frame. Next comes a visitor, who wears a heavy mantle over her chiton, and as head-covering. This group of three persons is balanced by another group. First is a lady tying her girdle; the chiton is pulled up so as to hang in folds over the girdle; otherwise it would trail on the ground. Then comes another lady, seated, holding a pencil, with which she is about to paint her face; she looks at her left hand, as if she had been trying the colour on it. A maid brings her an unguent jar (*ἀλάβαστρος*) and a toilet-box (*πυξίς*). Sashes and other objects are hung on the wall.

360. Parting scene.

Relief on an Attic marble tombstone made in the shape of a funeral vase (λήκυθος). Fifth century B.C. At Munich.



A farewell scene between husband, Onesimus (ΟΝΗΣΙΜΟΣ), and wife, Eukoline (ΕΥΚΟΛΙΝΗ); behind the lady stands her father (!) Chaereas (ΧΑΙΡΕΑΣ); one of her children is at her knee, another is held by a nurse. Onesimus wears a conical helmet and short chiton, and holds his sword. Chaereas wears merely the himation. Eukoline (who is seated on a κλισμός) and the nurse both wear long chiton and peplos.

361. **Thronos.**

From a black-figured vase. Sixth century B.C.



The vase from which this is taken represents the birth of Athena, fully armed, from the head of Zeus. Zeus sits on this seat, which is a plain four-legged stool without any back, the lion's head being purely ornamental. Underneath is a squatting sphinx, which acts as an additional support to the middle of the seat. In the original a foot-stool (*θρηῖνς*) is under the feet of Zeus.

362. Greek furniture.

Part of a (South Italian) red-figured vase-painting representing Heracles in his madness. Fourth century B.C.



Heracles has made a bonfire of his furniture, and is about to throw one of his children on it. The furniture comprises an easy chair, κλισμός (*a*), and backless seat, δίφρος (*b*); on the easy chair is a small casket, to the right of which is a work-basket (κάλαθος); to the right again is a table (*c*); further there are various vessels, such as a libation-saucer, φιάλη (*d*), and a drinking-cup, κάνθαρος (*e*). The five upright lines behind the basket and table are the fluting of one of the columns of the house, or rather stage—for the vase represents a scene in a tragedy.

363. Bronze crater.

*From Locri, in Southern Italy. In the British Museum.
Early fifth century B.C.*



The handles of this beautifully-shaped *κρατήρ*, or vessel for mixing water with wine, are elaborate in shape, taking

the form of volutes at the top and of swans' necks and heads on the shoulders of the vase. The neck is inscribed in archaic letters ΑΡΘ (Θρα . . .). The height of the whole is $23\frac{1}{2}$ inches. The crater, as distinguished from the amphora used for storing liquids, etc. (Nos. 364-366), has a comparatively wide mouth.

364. Wine-jars.

Silver coin of Thasos. Fourth century B.C. In the British Museum.

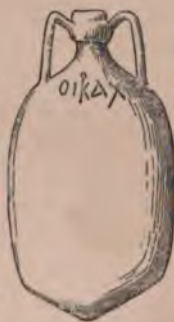
The coin is inscribed [Θ]ΑΣ[Ι], and represents two amphorae, one inverted. This inversion is simply a fancy of the die-engraver's, and probably has no special significance; he thought that two amphorae thus placed fitted the square field of the coin better than if they were both the right way up. The wine of Thasos was famous, and many of the coin-types allude to it (cp. No. 68).



365. Wine-jar.

From Pompeii.

An *amphora* or *diola*: both names imply that the jar has two handles, *ἀμφορεύς* being a shortened form of *ἀμφιφορεύς*, and *διωτός* meaning 'two-eared.' The point at the bottom was often made sharper, so that the jar could be sunk into the soft ground and need no other support. If the floor was hard, some sort of stand was required. See No. 366.





366. Wine-jar on stand.

From a Pompeian wall-painting.

A trestle-stand for a diota with sharp-pointed bottom (cf. No. 365).

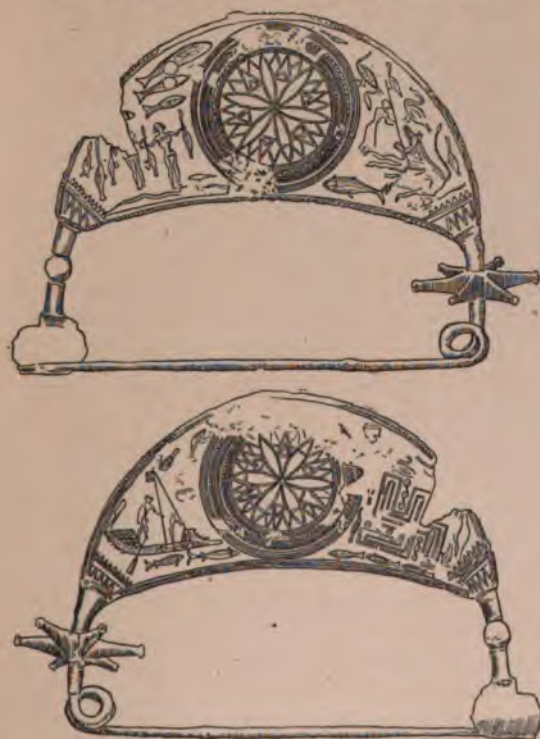
367. Dorian girl's dress.

From an Attic vase at Rome. Fifth century B.C.

The vase represents Helen fleeing from Menelaus. The Dorian dress is a very simple garment. It may be represented as follows: Take a sheet about one-third again as high as the distance from the shoulders to the feet of the person on whom you are practising. Fold it horizontally so that it is divided into two parts, the over-fold being about a third of the height of the other. Now fold it vertically into equal halves, and place it about the person, so that the over-fold (*ἀπόπτυγμα*) falls *outside* and the vertical edges of the sheet meet on the right side. Then fasten two points on the upper edge of the back half of the sheet to the two corresponding points on the front half, so that the neck comes through the hole between the fastenings; and put the left arm through the interval between the left pin and the vertical fold. The garment is left open on the right side.



368. Archaic bronze brooch for fastening dress.

In the British Museum. Seventh century B.C.

This brooch (*fibula*) is a variety of the prototype of the modern safety-pin; but the bow is elaborated into a large flat piece with incised decoration. The chief ornament is a rosette. In addition we have on the one side two figures, each holding up a bird by the neck in his left hand, a man spearing a wild beast, fishes, birds, etc.; on the other side, two men in a ship (one of them appears to be working the steering oar with his foot) and a large maeander-pattern cross. The length of the brooch is $9\frac{1}{4}$ in.

**369. Gold dress-pins.**

*From Enkomi (Old Salamis) in Cyprus.
In the British Museum.*

Three dress pins of 'Mycenaean' date. It is probable that the rings attached held a cord or chain which fastened the pins together in couples, one being worn on each shoulder, and the chain hanging across the breast.

370. Archaic Greek mirror.

In the British Museum. Early fifth century B.C.

The mirror itself is a plain disc of bronze. It is supported on a stand which consists of a figure of Aphrodite, wearing a long chiton and a mantle over her right shoulder; she stands on a base supported on three lion's feet. Attached to the mirror are two figures of Eros (the wings are broken away), which seem to hover above Aphrodite and support the disc. The height of the whole is 16 in.



371. A Scythian barbarian.

*From an Attic vase (obvoχθή) in the Bibliothèque Nationale, Paris.
About 400 B.C.*



The whole group represents a barbarian Thracian or Scythian flying from a lion which is attacking his horse. He wears a tall cap, falling over in front, with lappets which could be fastened under the chin (cp. Nos. 183, 372). His under-garments are of chequer-pattern, with sleeves and trousers; over these he wears a tunic girt at the waist.

372. Phrygian head-dress.

From a Pompeian wall-painting representing the Judgment of Paris.

The cap generally known as 'Phrygian,' or *mitra*, is of a conical shape, so arranged that the top falls forwards (*pileus incurvus*); it is made of a soft material, and has a flap protecting the back of the neck, and lappets which can be tied under the chin: 'de quo pendeat etiam buccarum tegmen' (Servius). Cp. Verg. *Aen.* ix. 616:

Habent redimicula mitrae.

Thus Paris (who is represented here) is described by Vergil (*Aen.* iv. 216) as

Maeonia mentum mitra crinemque madentem
subnixus.

The Persian form of this head-dress (cp. Nos. 262, 457) was known as *κίθαρις*. It was also worn in varying forms



by Thracians, and by Greeks and Romans generally was regarded as a sign of Eastern barbarism or effeminacy.



373. Wearing the toga.

Roman statue at Dresden; of Republican times.

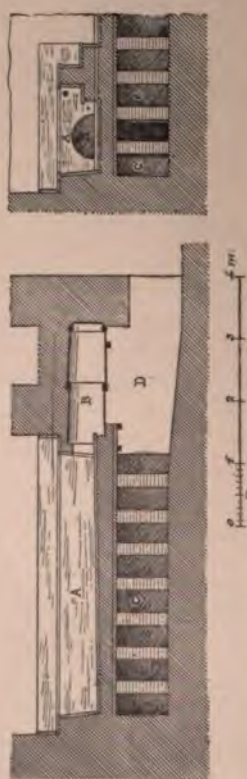
A statue of an orator, with a case of MS. rolls at his feet. Underneath the toga he wears a tunic, visible on his breast. The arm rests in a fold made by a portion of the garment which comes over the right shoulder, down in front of the breast, and is then thrown again over the left shoulder; the orator was thus prevented from using his right arm in too violent gesticulation. Cp. Cicero *pro Cael.* v. 11: nobis quidem olim annus erat unus ad cohibendum brachium toga constitutus.

374. The Central Baths at Pompeii.



These baths were being built at the time of the destruction of Pompeii in 79 A.D. They were entered from three streets (entries *a*, *a'*, *a''*). The large space *d* is the palaestra, for gymnastic exercises. At *h* is the excavation for the swimming bath, from which an overflow channel leads to the closet *e*. The palaestra was to be surrounded by a colonnade, which was however only just begun. At *f* and *g* were, probably dressing-rooms. At *b* and *c* were small rooms, the nature of which is not certain. From the palaestra one entered the series of bath rooms; *i*, a sort of ante-room with booths *k*, *m*, *n*, *o* for the sale of bathers' conveniences. The apodyterium (*p*) or dressing-room contained a basin for cold baths, which took the place of the frigidarium. The tepidarium (*q*) gave entrance to the caldarium (*s*) and the laconicum, or sweating-room (*r*). Furnaces were to be built at *x* and *y*. The caldarium had a bath-basin at each end. The buildings opening on to the street along the N.W. and S.W. sides of the baths were shops.

375. The Stabian Baths at Pompeii



This is a section of the bath-basin in the hot room—caldarium—of the women's portion of the Stabian Baths at Pompeii. These baths were older than the Central Baths (No. 374), being originally built in the second century B.C.; but the arrangement here shown belongs to the beginning of the Imperial period. A is the alveus or actual basin. C is the hot-air chamber under it, the floor of the basin being supported by columns of bricks. D is a large hot-air flue which leads from the furnace to the chamber C. B is a bronze half-cylinder, with one end opening into the alveus. The bottom of B is about six inches lower than that of A, so that the cooler water from the basin would flow into B, which was heated by the flue below, and then rise again into the alveus.





376. SCENE AT AN INN.
Wall-Painting from Pompeii.

376. Scene at an inn.

Wall painting from Pompeii.

Of two women, to whom a servant brings drink, one says **HOC**, the other **NON MIA EST**, to which the servant replies **QVI VOL, SVMAT. OCHIANE** (not **OCIINNE**, as in the illustration), **VIINI, BIBI**: *i.e.* "that's it"; "it is not mine"; and "whoever wishes (*vult*) may take it; Oceanus (!), come and drink." **II** is used, as in many Latin inscriptions, for **E**.

377. Buying and selling in the market at Herculaneum.

Wall-painting from Herculaneum.



On the left is a stall, the objects on which are probably sea-urchins; in baskets below are shell-fish. Others have described this stall as that of a fruiterer. In the centre is a boiling cauldron standing in a pan which holds the fire; the cook holds with a pair of tongs a vessel which he has just filled with soup for the man who stands on the left; a beggar with a staff seizes the opportunity to press his claims,

378. Greek agriculture.

From a black-figured Attic cup in the Louvre. Sixth century B.C.



On the right a mule; then a man carrying a seed-basket; towards him walks another man, looking back at a plough drawn by two oxen; the ploughman, whose right leg is wrongly represented in front of instead of behind the handle of his plough, holds a whip in his left hand, and treads on the plough to drive it into the earth. Next comes a man breaking clods with a pick; and two men, one of whom, the overseer of the work, seems to be reproving the other.

The plough (*ἀροτρον*) has its pole (*ἰστροβοεῖς*) doubly fastened with clamps or lashed to the stock (*γόνυς*); the share is also similarly fastened to the share beam (*ἐλυμα*); the handle (*ἐχέρλη*, the part actually grasped being called the *χειρολαβίς*) should be drawn as mortised into the tail.

379. Pastoral scene.

Illustration in the Vatican MS. of Vergil (Cod. Vat. Lat. 3867).



A shepherd sits playing on the shepherd's pipe, while his friend listens to him ; in the background is a shepherd's hut, formed apparently of tall reeds lashed together at the top. Sheep, goats, horses, dogs and plants make up the rest of the picture. The shepherds wear wreaths on their heads, a short tunic leaving the right shoulder bare (*exomis*), and boots.

380. Bulls fighting.

From the Vatican MS. of Vergil, 3225. Fourth century after Christ.



The illustration belongs to the passage in the *Georgics*, iii. 215 foll. The cow for which the two bulls are fighting looks on, while a beaten aspirant revenges itself on a tree.

381. Pastoral scene.

From the same MS. as No. 380.



The water is conducted from the spring (which is surrounded by a circular well-head) along a wooden conduit into an earthenware drinking-trough. In the background is the sun. The illustration accompanies the text of *Georgics*, iii. 327 foll. :

Ubi quarta sitim caeli collegerit hora,
et cantu querulae rumpent arbusta cicadae,
ad puteos aut alta greges ad stagna iubeto
currentem ilignis potare canalibus undam.

382. Roman farmyard.

Painted relief in the Vatican (Museo Chiaramonti).



The dwelling-house is in the right background, the upper story containing the dwelling-rooms, the lower the stables, garner, etc. In the middle background is a wagon. On the right and left are seated peasants; the one on the left has the crooked staff (*pedum*) used for catching sheep, etc. (cp. No. 120), and sits under an arbour. The oxen on the right are represented no bigger than sheep.

383. Italian ploughman.

A bronze group from Arezzo.



A peasant stands holding a pole (with bell attached ?) behind his oxen ; his share-beam (*dentale*), stock (*buris*) with pole (*temo*), and handle (*stiva*) are apparently all made of one piece of wood ; the grip of the handle is let into it, and the share (*vomer*) fastened to the share-beam as in No. 378 ; the pole runs between the beasts to the yoke, which rests on their necks, and is shown above in front view.

384. Instruments of agriculture.

Roman relief of late Imperial date.

The grave-stone is inscribed **LEONI IN PACE QVI VIXIT ANNIS XXX**—‘To Leo, in peace, who lived for 30 years.’ The peasant, who is accompanied by his dog, wears a sleeved tunic, boots, and leggings (cp. No. 99). He holds a two-pronged hoe (*bidens*); and beside him are a pruning-knife (*falx*) and a spade (*pala* or *bipalium*). The foot was put on the cross-bar in digging.

385. Italian fishermen.

From a wall-painting.

Two fishermen, one drawing in a net, the other fishing with a line, carrying a basket on his arm. Both wear broad-brimmed hats (*petasi*) and the *exomis*, which leaves one shoulder free.

386. Hunting.

From a Greek silver vase with reliefs, found in the Crimea. At St. Petersburg.



The strip of relief runs round the shoulder of the vase, except where the handle interrupts it. The lower half in the illustration represents a boar-hunt; three hounds engage the boar, which is charging a hunter; on the right a beater runs up. This scene is connected with that in the other half by a hound which follows its master to the chase of a stag and doe. The animals are being driven towards

an enclosure of nets (*δίκτυα*). The last figure, clad in a sort of hood, is watching the nets (*ἀρκυορὸς*, Xen. *Cyneg.* 6. 5). The other men are bareheaded, and wear chiton, chlamys fastened round the neck, and hunting-boots.

387. Hunting scene.

Roman Mosaic from Carthage.



On the left is a building with a sort of loggia on the top storey. The wavy line at the top represents a hilly distance. The upper row of figures comprises a man with a staff on his shoulder, a second man carrying a bundle on a staff over his shoulder and driving a laden mule, and two horsemen. In the lower row is a panther hunt; one mounted hunter, with a lance, is charging a panther which has got a hound (?) down and is tearing it, while another panther comes at the hunter from behind; a second mounted hunter is shooting at a third panther, of which but little is preserved.

388. Roman sea-side villa.*Wall-painting.*

One of the sort of villas described by Horace (*Od.* ii. 18. 19 f.) as encroaching on the sea. The piles on which the house is built are clearly shown. The object on top of the square pillar on the left is a large vase; a statue of Hercules crowns the circular pillar on the right, at the foot of which sits a fisherman.

389. The hippodrome at Olympia.*Conjectural restoration by A. Hirt.*

The hippodrome at Olympia has unfortunately been washed away or deeply buried under silt. The restoration here given has been made by Hirt from the description given by Pausanias in his 'Description of Greece' (vi. 20). The starting-place was shaped like the prow of a ship; at the point was a bronze dolphin (*c*) on a rod, and in the middle was a bronze eagle on an altar (*b*). These were used to give a signal that the race had begun. Behind the 'prow' was a colonnade (*a, a*). The first horses to be let

loose from their stalls were those nearest the colonnade; when they got level with the next, these in their turn were let loose, so that by the time the point of the 'prow' was reached all were going abreast. Each side of the 'prow'



was more than 400 feet long. At *d* and *d* were the turning posts, at *c* the goal, with the judges' seats. One side of the hippodrome was a bank of earth, the other a low hill, and the spectators' seats were laid out on these.

390. Foot-race.

From an Attic vase (Panathenaic amphora) in the British Museum.

Fourth century (333-332) B.C.

The way in which the men run shows that it is a long-distance race. Notice the disproportionately long legs. The vase on which this picture stands is one of the amphorae given as prizes in the Panathenaic games. This particular prize was carried off to Cyrene in Africa, where it was found. Such vases were painted in the old style (black figures on red ground) long after it had gone out of use on other vases, and in the later period often dated (as in the present instance) with the name of the Athenian archon of the year in which they were awarded.



FOOT-RACE.



DISCOBOLUS.

391. Discobolus.

Marble statue in the Palazzo Lancelotti, Rome (formerly in the Massimi Palace). Copy of a fifth century bronze statue by the Greek sculptor Myron.

The 'discus-thrower' of Myron was his most famous work. Lucian describes the work in his 'Liar' (*Philops.* 18): 'You speak of the discus-thrower bending to hurl his discus, his face turned towards the hand which holds it, and one leg slightly bent, as though to recover as soon as the discus leaves his hand.' Quintilian describes the statue as *distortum et elaboratum*. The sculptor has caught the right arm at the top of its swing, and, in spite of Quintilian's blame, there can be no doubt that although the position is 'fugitive' (can last but an instant), there is a perfect balance of all the parts. In this respect, it is one of the most remarkable pieces of sculpture ever produced.

There are several other copies—one in the British Museum—which are more or less wrongly restored.

392. Throwing the javelin.

From a black-figured Attic vase (sixth century B.C.) in the British Museum.



This was one of the exercises of the pentathlon. The javelin (*ἀκόντιον*) was thrown with the help of a thong

(ἀγκύλη, *amentum*), which was fastened round the shaft; the index and middle finger, in the method illustrated here, were slipped through the thong, and the spear balanced between thumb and index and on the ball of the hand. This spear has not a sharp point, being only used for exercise. It should, of course, be straight.

393. Throwing the Javelin.

Design engraved on a bronze discus in the Berlin Antiquarium, found on Aegina. Fifth century B.C.



The method of holding the *amentum* (see No. 392) is not quite clear on this discus; from the more detailed illustrations it would appear that the strap passes *over* the index and middle finger of the right hand. The form of the javelin here is also different from that in No. 392; it has a sharp long point; the thong is also fastened near the butt-end, unless we are to suppose that if there had been more

room the engraver would have produced the shaft farther to the left.

This discus is more than 8 inches in diameter, and weighs nearly $4\frac{1}{2}$ lbs. avoirdupois.

394. Hoop-driving.

*Red-figured vase-painting on a South Italian hydria in the Vatican.
Fourth century B.C.*



Playing with the hoop (*τροχός*, *Graecus trochus*; the stick was called *ἐλατήρ*, *clavis*) was considered by the Romans as

a sign of effeminacy ; and this was probably also the case in Greece. The boy here carries a fighting-cock wrapped up in his mantle. Since the figure following him, clad in chiton and himation, wearing a laurel-wreath, and holding a sceptre, must be Zeus, the boy is doubtless Ganymedes.

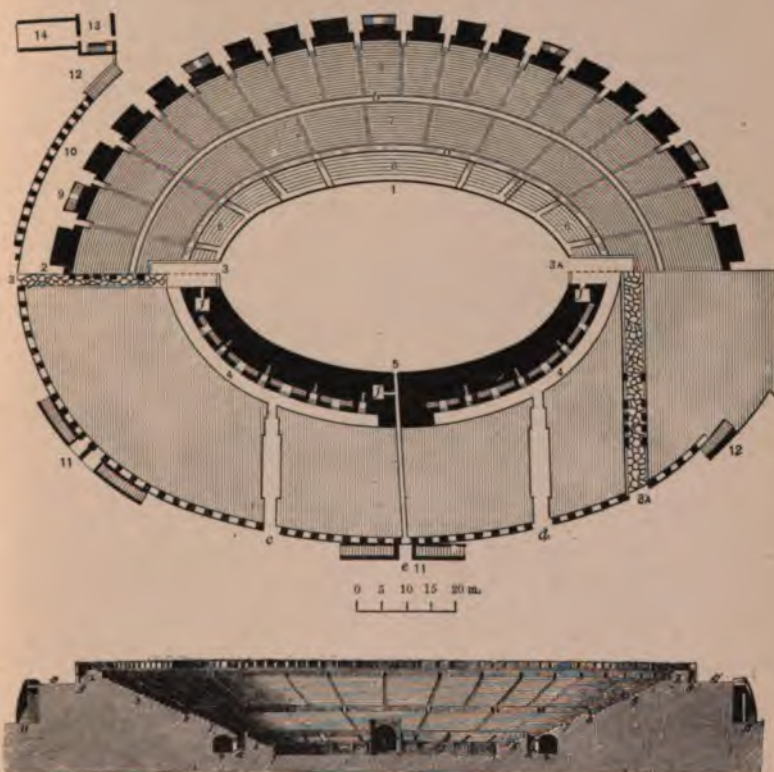
395. Romans playing ball.

Wall-painting from the Baths of Trajan, Rome.



Three men seem to be playing each by himself with two balls, the game being to keep one ball (*pila*) always in the air ; a fourth acts as marker or instructor. The game in which the ball was thrown from one player to another was called *datatim ludere*.

396. The Amphitheatre at Pompeii.



The upper part of the plan shows the disposition of the seats, the lower the arrangement of the vaulted passages underneath. The arena was surrounded by a wall about $6\frac{1}{2}$ feet high, above which was a grating to prevent the escape of wild beasts into the *cavea*. At 3 and 3A were the

entrances to the arena. At 5 is the gate (*Porta Libitinensis*) out of which the bodies of the slain were dragged. The *cavea*, or portion occupied by the spectators, is divided into the *ima cavea* (6), *media cavea* (7) and *summa cavea* (8). The seats of the *ima cavea* were reached by a vaulted passage (4) which ran under the lower seats of the *media cavea*. The *summa cavea* could be reached either from the vaulted passage (4) which gave admission to the lower portions, or from the terrace (10) which ran all round, access to it from outside being given by the stairways (11, 12). The height of the terrace above the exterior ground was small, the arena and *cavea* being hollowed out of the earth. The dimensions of the amphitheatre (444 × 342 feet) are small; it held about 20,000 spectators. The dimensions of the Coliseum at Rome are 615 × 510 feet.

397. Gladiators.

On a Roman lamp.



The gladiator in back view is a *Threx* (see No. 398); he is a left handed fighter. The other, a *Murmillio* or Gaul, wears

a visorless helmet, and has a six-sided shield. The Threx, who has got the worst of it, has dropped his shield, as on No. 398. The dark circle represents the hole by which oil was poured into the lamp.

398. Gladiators.

From a Pompeian wall-painting.



The gladiator on the left is the Hoplomachus (heavy-armed fighter) or Samnite, who wears a helmet with visor, arm-guard on his right arm, loin-cloth, and greave on his left leg. He uses a short straight sword. His opponent is a 'Thracian' (*Threx*), who is armed like the Samnite, save that he has a pair of greaves and a curved sword (*sica*). He is wounded in his left arm, and, dropping his shield, appeals to the spectators for mercy.

399. Wild-beast hunt in the Amphitheatre.

Relief from a Pompeian tomb.

A *venatio ferarum* by *bestiarii*. The animals are : a boar, attacked by a dog ; another dog is coming up from the left ; a bear, already despatched by a *bestiarius* with a spear ; a bull, pierced through the chest with a spear by another *bestiarius*, who holds out his hands for applause. Above are two hares, and two dogs making for a deer.

400. Boxer wearing the caestus.

Mosaic from the baths of Caracalla, now in the Lateran Museum, Rome. Third century after Christ.

One of a series of mosaic pictures of athletes, all equally brutal in appearance, and comparable, artistically, to modern coloured prints of prize-fighters. The hair is done up in a top-knot ; on his fore-arm and wrist the boxer wears the *caestus* consisting of straps, which were frequently loaded with lead or iron.



BOXER WEARING THE CAESTUS.

401. Ivory draught-board.

From Enkomi (Old Salamis), Cyprus. 'Mycenaean' period.



This illustration represents the top of a carved ivory board, evidently used for playing a game in some way resembling backgammon or draughts, with $\pi\epsilon\tau\tau\omicron\iota$. The sides of the box—for the board is only the top of a box in which the $\pi\epsilon\tau\tau\omicron\iota$ were kept—are carved with reliefs. Recently a very fine specimen of a draught-board, on a much larger scale, with inlaid ornament, has been discovered in the Mycenaean Palace at Chossus in Crete.





403. KSTUCKLEBRONES.
Terracotta Group.

402. The game of draughts.

Terra-cotta group from Athens, formerly in the Piot Collection.



A young man and woman play draughts on a board resting on their knees; the woman raises her hands as if claiming a score; a third person, caricatured, joins in the discussion. There are twelve pieces (*παιττοί, ψήφοι, calculi*) on a board divided into 42 squares, but no attempt seems to have been made to place them in such positions as they would occupy in a real game.

403. Knucklebones.

Terra-cotta group in the British Museum. About second century B.C.

Two girls, one wearing her hair in a coif, are kneeling and playing at knucklebones (*ἀσπράγαλοι, tali*). They were used as a rule, not as we use knucklebones nowadays, but as dice, the four sides on which the bone could rest being marked with pips. They were thrown from a box or (as here) from the hand. Herodotus (i. 94) says that the Lydians claimed to have invented practically all the games such as dicing, playing with knucklebones, ball, but not the game of draughts. Cp. No. 156.



PAPYRUS MANUSCRIPT OF HOMER.

404. Papyrus manuscript of Homer.*In the British Museum. First century B.C.*

This is the famous 'Harris Papyrus' of Homer, found in Egypt. The papyrus (πάπυρος) is a water-plant which was largely cultivated in Egypt, and paper was made out of thin strips cut longitudinally from the stem of the plant; one set of strips was laid side by side, another across the first set at right angles, thus forming a sort of web, which was pressed and smoothed. The manufacture was not confined to Egypt, although it doubtless originated there. The substance is very fragile, and little has been preserved except in the dry climate of Egypt. Recently enormous finds of papyri have been made in that country, and some ancient works, such as Aristotle's Constitution of Athens, the Odes of Bacchylides, the Mimes of Herondas, which were supposed to be entirely lost, have been recovered. The Harris Papyrus contains part of book xviii. of the *Iliad*, the passage represented in this illustration being vv. 94 foll:

τὸν δ' αὖτε προσέειπε Θέτις κατὰ δάκρυ χέουσα

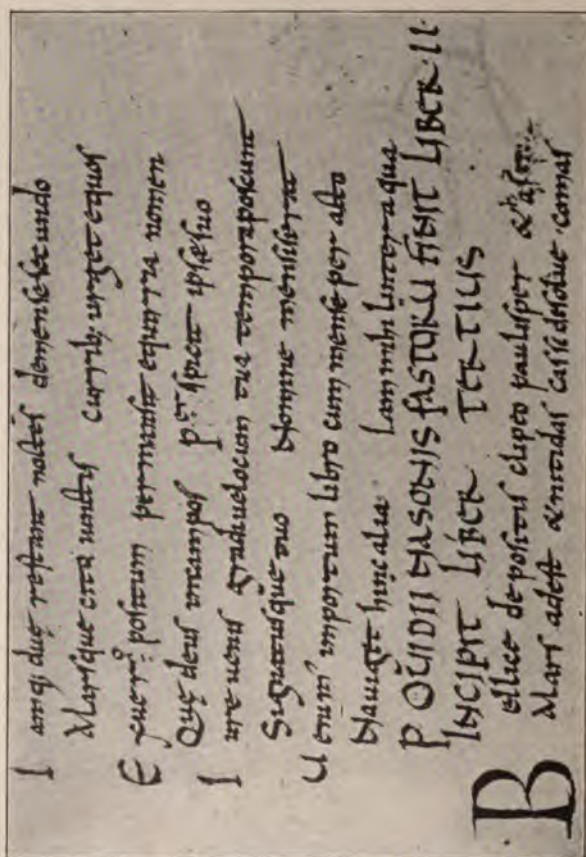
to v. 109:

ὅς τε πολὺ γλοκίων μέλιτος καταλειβομένοιο.

**405. Vellum manuscript of Ovid in the Vatican
(Regin. 1709).***Tenth century after Christ.*

This illustration represents the end of the second and beginning of the third books of Ovid's *Fasti*, as given in a MS. written on vellum. The modern name 'parchment' is

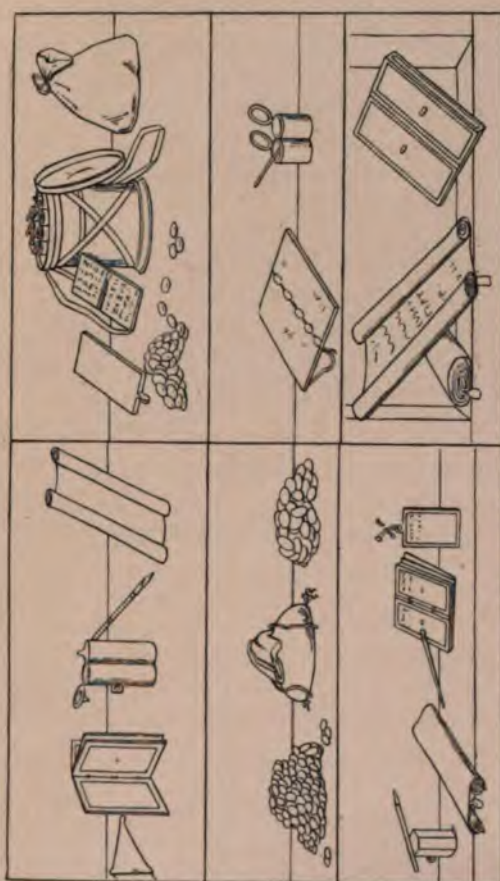
derived from the fact that Pergamum was at one time the chief centre of the trade in skins (*διφθέραι*, *membranæ*)



VELLUM MANUSCRIPT OF OVID.

prepared for writing, which were therefore known as *membranæ Pergamenæ*. But this name is of comparatively late origin.

406. Counting-house writing-materials.

Pompeian wall-painting.

In the first compartment (beginning at the top, left hand) are a tablet with three or four leaves, double ink-pot. non

and manuscript-roll. In the second, two single tablets, a heap of coins, a *scrinium* or case containing several rolls, and a bag of money. In the third compartment are two heaps of coins of different sizes and a purse. The fourth contains a tablet with seals affixed on the string which fastens it, and a double ink-pot with pen. In compartment five are ink-pot and pen, roll of manuscript, double tablets with stilus, single tablet with attachment for hanging up. In the last, two manuscripts and a double tablet.



All the MS. rolls except one are double. In the fifth compartment the *titulus* or label is attached to the middle of the roll; in the sixth it is attached to the horn (*cornu*) of the stick on which the MS. is rolled (*umbilicus*). Cp. Ovid, *Trist.* i. i. 1 f.; iii. i. 13 f.; Catullus, i. 1.

407. Stilus.

Bronze from Orvieto.

The stilus (στῦλος) was used for writing on wax tablets. This example has a handle in the shape of a boy carrying a stilus in his right hand, and a tablet in his left. Cp. Hor. *Sat.* i. 6. 74:

Laevo suspensi loculos tabulamque lacerto.

In order to erase errors, the stilus was turned upside down (*stilum vertere*) and the wax rubbed down with the blunt end.

408. A recitation.

Roman relief in the Lateran Museum. Imperial times.



The reader holds an open parchment roll; a manuscript-case and a bundle of rolls are at his feet. He is surrounded by his friends, to whom he recites his work. Cp. Juvenal, *Sat.* i. 1 ff.

409. Greek lyre.

Silver coin (stater) of the island of Calymna, near Rhodes. Sixth century B.C. In the British Museum.

The lyre is of the chelys kind, with a body made of tortoise-shell (the plates of the carapace are shown as round objects), horns ($\pi\acute{\iota}\chi\epsilon\iota\varsigma$), and seven strings fastened to the cross-bar ($\zeta\upsilon\gamma\delta\nu$) by pegs. Cp. No. 411.



409a. Greek lyre.

Silver coin of Mytilene in Lesbos. About 300 B.C. In the British Museum.



The lyre is of the cithara kind, with five strings (cp. No. 411). At the base of the right arm is attached the strap by which the instrument was held in position while the performer played it; from the same point hangs a fillet (faintly represented by dots in the illustration), showing that the lyre is sacred to Apollo, whose head is the type of the other side of the coin. To the left is a thyrsus, or wand used by the votaries of Dionysus, the symbol used to distinguish this issue from others with similar types. The inscription is MYTI for Μυτιληναίων.

410. Lyre and plectrum.

From an Attic red-figured vase at Catania. Fifth century B.C.



The lyre-player holds the plectrum in his right hand; the cord which hangs from it attaches it to the lyre. The

artist has omitted part of the strings in order to show the left hand. The black bar on the sounding-board is the bridge.

411. Lyres.

From an Attic red-figured vase at Munich. Fifth century B.C.



Part of a representation of the Nine Muses. The one on the left holds the *κιθάρα* (cithara); the other, who is seated in a *κλισμὸς*, has a *χέλυσ* (testudo), the sounding-box of which is made of tortoise-shell.

412. Lesson on the double flutes.

Attic vase (kylix) by Hieron, from Caere. At Vienna. About 480 B.C.

A learner on the flutes (*αὐλοί*), his himation covering the lower part of his body, is seated on a stool (diphros), playing the instruments, whilst his master, similarly dressed

and leaning on a staff, beats time with his hand. Behind the youth a lyre hangs on the wall; at the other end of



the cord attached to it was the plectrum. The object on the right is a flute-case.

413. Flute-playing.

From the same vase as No. 415.



A youth, kneeling, performs on the double flutes; in front of him is a vase, behind him a stick and basket, similar to those shown in the other picture from the same vase (No. 415). The inscription is meant for HO PAIS KALOS (cp. Nos. 415, 201).

414. Double flutes and Pan's pipes.*Relief from an altar of Cybele.*

A Pan's pipe (*σὺριγξ*) and a pair of flutes (*tibia*, *αὐλὸς*). The flutes were played together; one of them is furnished with a horn-like mouth, giving it a different tone and resonance from the other. The conical attachments are vents placed at each of the holes (*τροπήματα*). The horns (*κέρατα*) which appear between the vents seem to have been used as keys for opening and closing other holes.

**415. Fancy dancing.**

*On a red-figured Greek vase (rhyton) at St. Petersburg (cp. No. 413).
Fifth century B.C.*



A youth, his head bound with a taenia, is dancing, balancing a vase on the upturned sole of his left foot. One is reminded of the dancing of Hippocleides as described by Herodotus, vi. 129, although this young man has not yet got so far as dancing on his head. On the wall hangs a basket, beside which is a stick. The inscription is *HO ΠΑΙΣ ΚΑΛΟΣ*—‘the boy is beautiful.’ Cp. Nos. 201, 413.

416. Woman dancing in armour.

From a red-figured Attic vase. Fifth century B.C.



Xenophon (*Anab.* vi. 1. 12) describes how a woman danced the 'Pyrrhic' war dance, with a light shield, and doubtless other armour, such as the helmet and spear here seen. The dancer here is accompanied by a woman playing the double flutes.

417. Pyrrhic chorus.

Relief at Athens. Fourth century B.C.



This relief comes from the basis of a bronze statue which was dedicated by one Atarbus, who won a victory at the Panathenaea with a Cyclic and a Pyrrhic Chorus: [Πυρριχ]ιστᾶις νικ[ήσας] Ἀτα[ρ]βος Ἀυ[σίου] ἀνέθηκε. Κ[η]φισό- [δ]ω[ρος] ἤρχε. There were two archons called Cephisodorus—one in 366/5, the other in 323/2 B.C. The Pyrrhichists wear helmets and carry shields, and dance in two groups of four; the figure on the left hand is the trainer.

418. **Melpomene.**

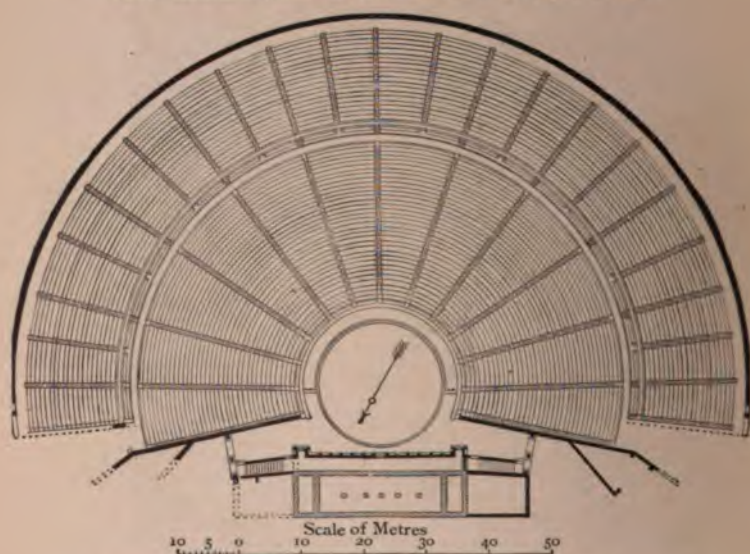
Statue in the Vatican.



The Muse of Tragedy is represented in an attitude peculiar to her among the Greek representations of female

deities, her left foot placed on a high support of rock. She wears the long-sleeved chiton *ποδήφυς* (*tunica talaris*), and a mantle (peplos) is thrown over her right arm, passes behind her back, and comes over her left shoulder. On her feet are leather shoes. In her left hand she holds a sword; in her right a tragic mask. Her hair is decked with vine-leaves—tragedy, it must be remembered, developed out of the ritual of Dionysus-worship. The mask has the usual tragic form, with wide mouth arranged to magnify the sound of the actor's voice.

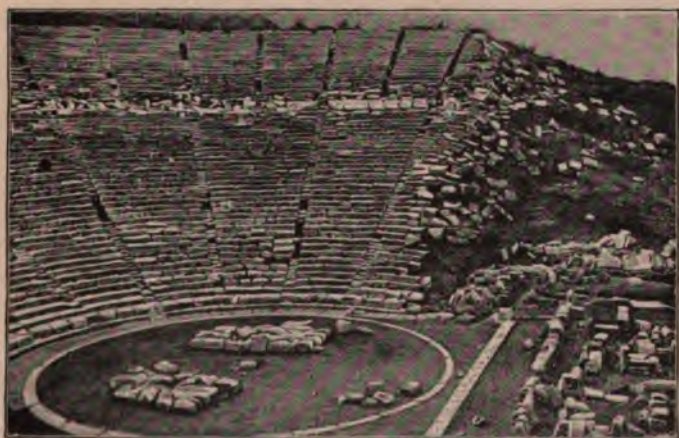
419. Ground plan of the theatre at Epidaurus.



This is perhaps the best preserved of all Greek theatres. It was originally built in the fourth century B.C. The auditorium (*cavea*) is divided by the *diazoma*, a horizontal

passage, into an upper and a lower section. Staircases divide it into wedge-shaped divisions (*κερκίδες, cunei*). The orchestra has the form of a complete circle, a very unusual thing in Greek theatres, where it is generally of horse-shoe shape (cp. the Athenian Theatre of Dionysus, No. 504). The stage buildings are of Roman date, but it is thought that they are on the lines of an older building. It is a hotly disputed question whether in the Greek theatre proper the actors used a raised stage, and did not rather act on the level of the orchestra. In any case it is possible that, where early stages have not been preserved, they may have been of wood.

420. View of the theatre of Epidaurus.



This view shows clearly the rows of seats with staircases, and the ring of the orchestra. Compare the plan No. 419.

421. A tragic actor.

Ivory statuette found in a Roman villa near Rieti, of the second century after Christ (?)

The actor wears a beardless, but not youthful, mask, which by the width of the openings allows the expression of the eyes and mouth to have some effect. The hair is dressed up on the tall erection known as the *ὄγκος*; and this, together with the tall *cothurni* on the feet, serves to heighten the figure.

422. Scene from a comedy.

Pompeian wall painting.

In the centre, on a block (altar? or seat?), lies a spitted bird. Nearly in front of this stands an actor wearing a comic mask, which represents him as bald, white-bearded, and choleric. He addresses a lady, who wears a wreath on her head, and holds another wreath in her hands. Her clothes are a long green chiton, with a purple border, and a mantle; she too is presumably masked. On the right stands a third actor, also wearing an old man's mask, and a green petasos on his head.

The subject of the comedy is quite uncertain; it is more probably a Greek than an Italian play that is illustrated.



421. A TRAGIC ACTOR.
*Ivory Statuette found in a Roman
Villa near Rieti;
of the Second Century after Christ?*



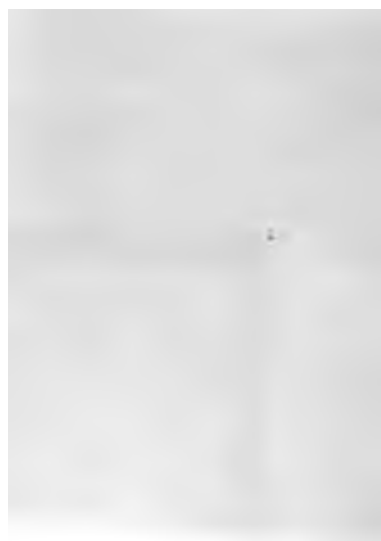


422. SCENE FROM A COMEDY.
Pompeian Wall-Painting.





422. SCENE FROM A COMEDY.
Pompeian Wall-Painting.



423. Potter.

Votive terra-cotta tablet found at Corinth. About 600 B.C.



The potter is seated before his wheel (a revolving table), which he turns with his left hand. In his right he holds a tool with which he is fashioning a small vase (aryballos) which rests on the wheel. Hanging on the wall are similar vases completed. In the left-hand corner is what appears to be meant for lumps of clay.

424. Spinning.

From a red-figured Attic vase at Orvieto. Fifth century B.C.

The girl holds in her left hand the distaff (ἡλακάτη, *colas*), which is a short piece of wood or some other material round which the wool is wrapped. She pulls a little wool out and attaches it to the spindle (ἄτρακτος, *fusus*), which is a piece of wood, bone or some such material, with a hook (ἄγκιστρον) to which the wool can be attached, and a whorl (εἰφόνδυλος, *turbo*) of some heavier material at its lower end. She sets the spindle spinning, the weight of the whorl making it go steady and long, and guides the wool, gradually pulling it out, and passing it between her lips to smooth it. When the spindle reaches the ground, she winds the thread up on it and begins again. She wears

a long chiton, and over it a mantle, which is wrapped round her body, and the end of which passes over her left



SPINNING.

shoulder and hangs down her back. Behind her is a chair without back (*δίφρος*), in front a wool-basket (*κάλαθος*); and, hanging on the wall a flute-case (*συνβήνη*).

425. Penelope at her loom.

On a red-figured Attic vase at Chiusi. Fifth century B.C.

Penelope, wearing chiton and peplos, the latter drawn over her head as veil, sits melancholy on her chair; before her stands Telemachus, clad only in himation, and holding two spears. The loom (*ιστός*, *tela*) has two uprights (*ιστόποδες*) supporting cross-beams. The cloth as it is woven is rolled round the topmost bar but one; the last

piece woven is visible (with a frieze of winged figures and animals), hanging below the roll in front of the third cross-piece. Below are visible two other rods (*καυόνες*) which



keep the alternate threads apart so as to allow the shuttle to pass; but in the picture all the threads are represented as coming on the same side. The threads are weighted at the bottom. The phrase *ιστόν ἐποίχεσθαι* in Homer is explained by the size of this loom, which made it necessary to move from one end to the other while weaving.

426. Gold Coin of the time of Croesus.

In the British Museum.

Tradition said that the Lydians were the first to issue coins of pure gold, and coins like the present specimen are generally attributed to the time of the proverbially rich king Croesus (B.C. 560-546). They are of two classes, one weighing about 168 grains troy, the other about 126 grains, or but little more than the English sovereign. On the obverse are the foreparts of a lion and a bull confronted; on the reverse are two square depressions made by the



upper die which, being struck with a hammer, forced the lower surface of the blank piece of metal into the lower die, and made it receive the impression of the type. To the same time belong silver coins with similar types.

427. Persian coins.

Gold daric and silver siglos. In the British Museum.



The gold 'daric' (*a*) was the most important gold coin in ancient times until Philip II. of Macedon issued his gold staters; and it circulated all over the Eastern Mediterranean. These coins were probably first issued about the middle of the sixth century B.C., and continued down to the time of Darius III. (B.C. 336-331). They are all exceedingly uniform in style, and attempts to ascribe particular specimens to the several reigns have failed. The normal weight of these coins is 130 grains troy. The name may have nothing to do with the name Darius, but the Greeks apparently thought it had. The siglos (the same word as the Hebrew *shekel*) was a silver coin (*b*) worth $\frac{1}{20}$ daric, and weighed about $86\frac{1}{2}$ grains. The type of both coins is the same, viz. the Great King, crowned, and wearing long robe (kandys), quiver at his back, holding a bow in his left, a spear with a spherical butt-end in his right. Herodotus (vii. 41) describes the Persian bodyguard as having spears with 'apples' at the butt. The attitude of the king is meant to represent running. There is no type on the reverse, but only the irregular impression of the punch used to strike the coin.

428. Athenian silver money.

Silver coins of the fifth century B.C. In the British Museum.



All these coins have the same obverse type, a head of the goddess Athena, wearing a crested helmet adorned with three leaves of her sacred olive. On the reverse of the tetradrachms (*a*, *b*) and of the drachm (*c*) is an owl—her sacred bird—standing to the right; behind it is a spray of two olive leaves and a berry; and on the right the letters AΘE (for 'Αθηναίων). On the reverse of the triobol or half-drachm (*d*) the owl is represented facing, and the letters A[Θ]E and olive-spray are differently arranged.

The comparatively rude style of these coins, issued at a period when Athens was producing the most beautiful works of sculpture, is due to the fact that the Athenian money had a very wide-circulation, not only in the Greek world, but also among the barbarians of the East; and any alteration of the old-fashioned primitive style of the money might have caused the barbarians to look with suspicion on the new coins.

429. Cyzicene stater.

Electrum coin (stater) in the British Museum. Fourth century B.C.

The Cyzicene electrum staters (Κυζικηνοί) were among the most famous coins of antiquity. Issued by Cyzicus, they circulated over the whole of the Aegean world, alongside of Persian darics (No. 426), until the gold



currency of Philip and Alexander of Macedon (No. 260) drove them out of circulation. They were not of pure gold, but of a mixture of gold and silver known as *ἤλεκτρον*. The head on the obverse of this coin may be that of a god, but is more probably the portrait of some human individual. It is decorated with a laurel-wreath, and underneath it, just visible in the illustration, is a tunny-fish (*θύννος*), the badge of Cyzicus, which carried on an extensive tunny-fishery. On the reverse is the mark of the punch used as the upper die.

The normal weight of the Cyzicene electrum staters is about 254 grains troy (rather more than two English sovereigns), but owing to the admixture of silver they must have been worth a good deal less than the same weight of pure gold.

430. *Aes rude*.

Three views of a lump of bronze found at Caere (Etruria).



A block (*rudus*) of bronze weighing about 4 lbs. 2 oz. Formless bronze was used in Northern and Central Italy before the introduction of money with types on it. Such pieces are now generally found in places where they have been dedicated at shrines; those that were not so dedicated were doubtless melted down when real money was introduced, and so have not survived. Such a dedication is recorded by Livy (xxvi. 11) as late as Hannibal's time; and it is probable that formless bronze continued in circulation in out-of-the-way parts of Italy long after the more civilized portions had a true coinage.

431. The Carthaginians in Spain.*Silver coin in the British Museum. Third century B.C.*

This coin was probably issued in Spain by some Carthaginian ruler in the latter half of the third century B.C. On the obverse is a head (cp. No. 275), with slight whiskers, wearing a laurel-wreath intertwined with a diadem. On the reverse is an elephant, such as the Carthaginians used in war, and the Phoenician letter *aleph*.

432. Roman gold coin of the time of Hannibal.*In the British Museum. (For the obverse, see No. 52.)*

This piece is one of the earliest gold coins issued by Rome, and belongs to the period of the Hannibalian War, coins of its class being first issued in 217 B.C., during the military crisis. The mark $\Psi\chi$ on the obverse (given No. 52) means that the coin was valued at 60 sesterces, which is much more than the weight of gold contained in it would justify. The type is the eagle of Jupiter standing on a thunderbolt, with the word ROMA below.

433. Nummus Quadrigatus.

Silver Roman coin of the third century B.C. In the British Museum.



On the obverse is a head of the god Janus, represented as youthful, and crowned with laurel. On the reverse, which is inscribed *ROMA*, is Jupiter in a *quadriga* of galloping horses. He holds a sceptre in his left hand, and hurls a thunderbolt with his right. Victory drives the chariot. The type gave the name of *nummus quadrigatus* to this class of coin.

434. Gaulish coin.

Gold coin in the British Museum. About third century B.C.



This coin is a barbarous, but still intelligible copy of the gold stater of Philip II. of Macedon. The head with its laurel-wreath is grotesque, but, compared with the disintegrated fragments on No. 435, is quite a work of art. The chariot on the reverse, the inscription $\Phi\Lambda\Gamma\Gamma\Theta\Upsilon$ (the Φ being converted into a cross) and the symbol (a trident) are all easily made out. It is probable, therefore, that this coin is not very far removed in date from the fourth-century original from which it is copied.

435. British coin.

Gold coin in the British Museum. Second century B.C.



The types of this coin are, though it may seem incredible, merely a degradation of the types of the gold stater of Philip II. of Macedon, from which No. 434 is also derived. On the obverse, the remains of the laurel-wreath are visible; on the reverse the horse is practically all that remains of the two horses and chariot with charioteer. The rest is meaningless ornament invented by the fancy of the barbarian out of a type which, as it became more and more degraded by unintelligent copying, he more and more failed to understand.

Caesar (*Bell. Gall.* v. 12) says of the Britons: 'Utuntur aut aere aut nummo aureo aut taleis ferreis ad certum pondus examinatis pro nummo.' Since we have gold coins of the Britons dating back to a period long before Caesar's invasion—these coins can hardly be later than 100 B.C.—there is no reason for bracketing as spurious the words 'aut nummo aureo,' as some editors do. The words which should be bracketed are 'aut aere'; they have probably come in from the statement made below: 'aere utuntur importato.'

436. Coin of Tomi.

*Bronze coin of the first or second century after Christ.
In the British Museum.*

Tomi or Tomis in Lower Moesia, on the coast of the Black Sea, not far south of the mouth of the Danube,

was the place to which Ovid was banished. The fact that it had a large coinage shows that it was not quite so barbarous a place as he would have us suppose. On the obverse of this coin is a head of the legendary founder ΤΟΜΟΣ (*Tomos*), a person invented to account for the



name of the settlement. On the reverse is a figure of Eros, the winged love-god, riding on a lion and holding a whip in his raised right hand. The inscription on this side is ΤΟΜΕΙΤΩΝ, '(coin of) the people of Tomis.' Note the use of ϵ for ι , a very common use in Greek inscriptions of imperial date.

437. Consul, lictores and accensus.

*Silver Roman coin (denarius) issued by Q. Caepio Brutus in B.C. 58.
In the British Museum.*

The coin is inscribed BRVTVS, and probably represents the Consul Brutus the Elder walking between two lictores, carrying the fasces, the procession being led by an *accensus* or orderly. According to a less probable interpretation, the lictores are conducting the children of Brutus to death.





438. Fasces.

Relief in the Capitoline Museum.

The rods (*virgae*) bound together into a *fascis*, to which was added an axe (*securis*), were carried as the emblems of authority by the *lictors* in attendance on the superior Roman magistrates (cp Nos. 439, 471).

439. Sella curulis and fasces.

Silver Roman coin (denarius) issued by L. Furius Brocchus about B. C. 55. In the British Museum.



The coin is inscribed L. FVRI. CN. F., i.e. 'L. Furius, son of Cneius.' The sella curulis is a camp-stool with curved legs. The second bar which in the illustration looks as if it were above the stool is really the other side of the frame. On either side are the fasces and securis (cp. No. 438). The sella curulis was the official chair of the higher Roman magistrates, and of the curule as distinguished from the plebeian aediles.

440. Mycenaean soldiers.*Vase-fragment from Mycenae.*

Six warriors marching out ; on the left is a woman, her hand raised to her head (in grief at their departure?). Each man wears a crested helmet, and what looks like a horn projecting from the front ; he wears also a cuirass and leggings. On his left arm he carries a light shield like a nearly full crescent, and in his right hand a spear. To the spears are hung curious bottle-shaped objects of which we do not know the meaning. In spite of the grotesqueness of the faces, there is a certain amount of spirit and movement in the picture.

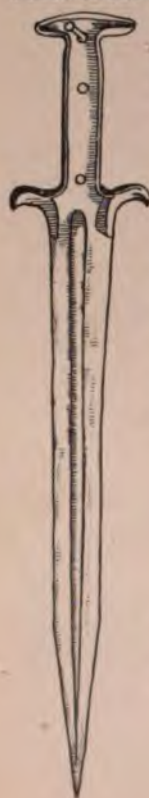
441. Mycenaean warriors.*Gold intaglio seal from Mycenae.*

A duel between two warriors ; one, who appears to wear no defensive armour (possibly he has a closely-fitting jerkin), is attacking a heavily armed man, who wears a crested helmet and carries a large oval shield, pinched in at the sides (sec No. 442). He has reached over the edge of the shield, and is thrusting with his sword at his enemy's throat. The objects in the left-hand top corner appear to be a quiver and an arrow.



442. Dagger from Mycenae.

This dagger blade is made of bronze, the design being inlaid in gold and silver. The four nails served for the attachment of the hilt. The design of one side represents a lion hunt—five men against three lions. Two of the lions are running away; the third has brought down his man. Three of the other men attack the beast with long lances,



a fourth with bow and arrow. The shields worn by the lancers are of two forms; the common Mycenaean figure-of-eight shield (cp. the shield of the Juno of Lanuvium, Nos. 26-28), of which the Boeotian shield (No. 252) is a development; and the large oblong shield, perhaps the same as is found in another Mycenaean relic (No. 444). All the men wear a loin-cloth something like modern bathing-drawers. On the one side we have a representation of a lion hunting deer; it has seized and is tearing one, while four others escape.

443. Bronze sword.

From Mycenae.

The sword-blade has a central rib; the holes in the metal part of the hilt are for the rivets (one is still preserved) which kept the covering of the hilt in position.



442. DAGGER FROM MYCENAE.



444. Siege of a city.

Fragment of a silver vase from the Acropolis at Mycenae.



On the right, above, are the walls of the city, above which are seen figures of women gesticulating. A sally has been made by a force consisting of slingers, bowmen, and soldiers carrying large shields and spears. The upper portion on the left is covered with trees, represented in a way characteristic of Mycenaean art as if they were of the cactus order. On the left is an 8-shaped shield (cp. Nos. 441, 442). At the bottom of the fragment is seen a soldier wearing a crested helmet.

445. Greek warrior.

*Marble tombstone of the late sixth century B.C. Found near Marathon.
Now at Athens.*

The relief, which retains a great deal of the original colouring, represents the soldier Aristion (ΑΡΙΣΤΙΟΝΟΣ = Ἀριστίωνος), and is the work of the sculptor Aristokles (ΕΡΑΩΝ ΑΡΙΣΤΟΚΛΕΟΣ = ἔργον Ἀριστοκλέους). Aristion stands holding in his left hand his spear; he wore a crested helmet (κράνος), cuirass (θώραξ), and greaves (κνημίδες); under his cuirass is his shirt. The cuirass is of leather, with metal plates to strengthen it, and shoulder flaps (ἐπωμίδες). The flaps at the bottom allow of free movement while protecting the hips. Notice the formal treatment of hair and beard, and the primitive rendering of the right hand.

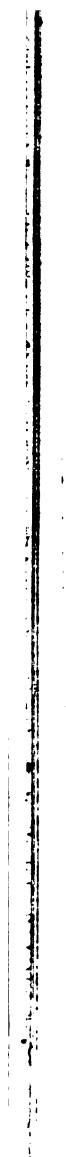
446. Warriors arming.

On a red-figured Attic vase by Duris at Vienna. About 500 B.C.

The interior and part of the exterior of a drinking-cup (κύλιξ). On the outside, beginning at the right, we see a man, who has already donned his cuirass, fastening up his long hair. Beside and behind him are shield, spear and helmet. Next is a man, wearing his cuirass and greaves, holding a helmet. He seems astonished that its crest is missing. The next soldier is fastening on the strap which supports the scabbard of his sword. The middle figure is a bearded warrior, engaged in putting on his cuirass; it fastens down the front; the shoulder pieces, which he will bring down and fasten in front on his breast, at present stand up above either shoulder. The upper part of the cuirass is mailed; the lower part consists simply of the leather cut into strips to allow free movement to the lower limbs. The next figure wears his helmet and the short chiton



445. GREEK WARRIOR.
*Marble Tombstone of the late
Sixth Century B.C.
Found near Marathon.*



which all the others wear under their cuirasses; he has put on one greave and is engaged with the other. The next figure holds helmet and spear; the last, of whom only part



WARRIORS ARMING.

is seen, a scabbard. Above is . . . ΟΣ ΚΑΛΟΣ, *i.e.* '(so and so is) beautiful,' a common form of inscription on Attic vases. The circular picture from the interior represents a woman pouring out wine for a warrior to make a libation and drink before he departs. The woman wears chiton, with overfold falling to the waist, mantle over her

shoulders, and cap. The man is fully armed in crested helmet (with cheek-pieces turned up), cuirass over short chiton, and greaves. The interior of his shield shows the central loop (*ὄχανον*) through which the arm was passed, and the side handle which was held by the left hand. Above is the artist's signature ΔΟΡΙΣ ΕΛΑΦΣΕΝ (*Δοῦρις ἔγραψεν*).

447. Greek warrior.

*On an Attic vase (hydria) from Camarina in Sicily.
Fifth century B.C.*



The young man wears a conical helmet and what appears to be a leather jerkin (*σπολάς*), taking the place of a metal cuirass, over a short chiton. On his left arm hangs his chlamys.

448. Light-armed soldier.

From an Attic vase of the fifth century B.C.



This figure has generally been called a peltast (*πελταστής*), because of the crescent-shaped shield (*πέλτη*) which he carries; but in most cases, at least, the peltast is described as carrying more armour than this soldier.

449. Hoplite.

Silver coin (stater) of Tarsus in Cilicia, of the beginning of the fourth century B.C. In the British Museum.



The figure on the obverse represents a king or satrap in Persian dress, riding. On the reverse is a hoplite, wearing a crested helmet, and preparing to receive a charge. He kneels on his right knee, and holds his lance couched, while he protects himself with his shield, the device of which is an eagle. A short sword hangs at his left side. Probably in real warfare he also wore a cuirass. To the right are traces of the name of Tarsus in Aramaic letters.

450. Siege of a city.

Greek relief (late fifth or early fourth century B.C.) from the 'Nereid Monument' from Xanthus (Lycia). In the British Museum.



A storming party approach the walls of a city, against which they have planted a ladder (*κλίμαξ*); the ladder was perhaps held in position by the two kneeling figures under it holding ropes, which may once have been represented by means of colour. These kneeling figures carry at their backs staff-like weapons, of which the use is not known to us. The soldiers are armed with crested helmets, cuirasses, and large round shields. The standing figure on the right is calling up reinforcements.

451. Athenian soldier of the fourth century B.C.

In the National Museum, Athens.

The monument is the grave-relief of one Aristonauates, and is inscribed on the epistyle—i.e. the beam which rests on the tops of the columns at the side—*ΑΡΙΣΤΟΝΑΥΤΗΣ ΑΡΧΕΝΑΥΤΟ ΑΛΛΑΙΕΥΣ*, 'Aristonauates, son of Arche-

nautes of the deme of Halae.' The left leg is restored in plaster. The young hoplite is moving rapidly to the right; he wears a chiton, over that a thorax with flaps at the



bottom, a chlamys on his left shoulder, and a conical helmet. On his left arm he carries his shield; in his lost right hand he held a spear or sword.

452. Athenian horseman.

Grave-relief of Dexileos at Athens. 394 B.C.

This is the grave-relief of one Dexileos, who fell in the Corinthian war in 394 B.C. The inscription on the base

says: Δεξιλέως Λυσανίου Θορίκιος ἐγένετο ἐπὶ Τεισάνδρου ἄρχοντος· ἀπέθανε ἐπ' Εὐβουλίδου ἐγ Κορίνθῳ τῶν πέντε ἰππέων: i.e. he belonged to the deme Thoricus, was born in 414/413 B.C., and died in 394 B.C. at Corinth, being one of 'the five horsemen.' This is probably a reference to some



ATHENIAN HORSEMAN.

otherwise unrecorded feat performed by five horsemen. His dress is a short chiton and chlamys; of course, in actual warfare, he would have been more efficiently armed. He is striking with his spear at one of the enemy whom he has ridden down, and who, kneeling on the ground, and supporting himself on his shield, raises his right hand in the endeavour to keep off the horse's hoofs.

453. Greek horseman.

On a silver coin of Magnesia on the Maeander in Ionia, of the third century B.C. In the Berlin Museum.

The cavalryman wears helmet and cuirass, and carries his spear (ξυστόν) couched. His chlamys flies in the breeze behind him; under his cuirass he has a short chiton, and on his feet boots.

**454. Greek horseman.**

Bronze statuette at Naples, from Herculaneum.



A youthful figure, on a prancing horse, supported by a rudder. He wears a short chiton, over that a cuirass

(*θώραξ*), chlamys over his shoulders, and boots; in his raised right hand he held a sword. By many this statuette is regarded as a reproduction of the figure of Alexander from a group of thirty-four figures which the sculptor Lysippus made for Alexander after his victory at the Granicus. At that battle Alexander's helmet was struck from his head, and he narrowly escaped death; probably then it is this episode which is represented.

455. Archer stringing his bow.

*Silver coin (drachm) of Cydonia in Crete, of the fourth century B.C.
In the British Museum.*



The hero Cydon (ΚΥΔΩΝ) is represented resting the bow against his right thigh and pressing one end against his left, while he fastens the string over the other end.

456. Archer.

On a black-figured Attic vase of the sixth century B.C., at Würzburg.

The archer wears a bonnet running up into a horn-like point and with a flap covering the neck—a modification of the barbarian head-dress so often described, and doubtless worn by the Scythian archers employed at Athens as policemen. His body-dress is a close-fitting jerkin; his quiver is suspended by a strap passing over his left shoulder, and in his right hand he carries a bow, apparently of horn.



457. Archer.

*On a red-figured Attic vase from Vulci. In the British Museum.
Early fifth century B.C.*



The archer, who is dressed in the costume conventional in Greek art for the 'Phrygians' and other inhabitants of Asia, holds a bow and battle-axe (*sagaris*), and wears a dress of skin, consisting of jerkin and close-fitting

trousers (*ἀναξυρίδες*). His cap has three long lappets. At his side hangs a gorytos, or bow-case and quiver combined, with large curved lid. On his feet are boots reaching nearly up to his calves.

458. Archer.

On a red-figured Attic vase (kylix) in the British Museum.

About 500 B.C.

An archer, dressed very much as the archer on No. 457,



stands drawing his bow. The odd treatment of the right arm is due to an attempt at foreshortening. The wing-shaped object that hangs down in front of him is the cover of his combined bow-case and quiver (*gorytos*). Around is the inscription

ΗΙΣ+ΥΛΟΣ ΕΡΟΙΕΣΕΝ

(*Ἰσχυλὸς ἐποίησεν*), partly written backwards.

459. Slinger and sling.

Silver coin (stater) of Aspendus in Pamphylia, and bronze coin of the same city, of the third century B.C. In the British Museum.

The silver coin represents a slinger wearing a very short chiton girt round the waist; he holds the bag of the sling in his left hand, and the end of the strings in his right hand preparatory to swinging it round his head. In the field is the three-legged symbol or triskeles, which occurs as main type or as adjunct on all the early coins of Aspendus. The inscription is [ΕΣ]ΤΡΕΔΙΥ[Σ], the Pam-

phylian form of 'Ασπένδιος, with which some such word as στατήρ must be understood. There are two countermarks (one showing two birds) which were placed on the coin by



some person or city-authority to show that the coin was good and legal tender. The bronze coin shows the shape of the bag of the sling. The letters Δ Μ are marks distinguishing this issue from others with the same type.

460. Persian soldier.

Figure from the 'Darius Vase' (red-figured amphora from Canosa, now at Naples). Fourth century B.C.

A Greek representation, not very accurate, of a Persian soldier, who, in the picture, stands behind the throne of the King Darius. He wears Persian head-dress (πίλος ἀπαγής, Herod. vii. 61, i.e. a soft conical cap which falls over in front, with lappets which can be tied under the chin) and richly embroidered garments, including the trousers or ἀναξυρίδες (Xen. *Anab.* i. 5. 8); he carries a sword over his shoulder and holds two lances in his hand.



461. Italian warrior.

South Italian red-figured vase in the British Museum. Third century B.C.



The warrior wears a crested helmet, a breast-plate with three circular metal plates arranged in a triangle, and a short chiton; he carries a spear and leads his horse by the bridle. The horse has two collars. On the left is a *στῆλη*, on the right an Ionic column and a sash (*lucania*). The object under the horse's neck is a *φιάλη*, or libation-bowl. This and the stele probably allude to the funeral purpose for which the vase was intended.

462. Italian warriors.

Painting from a grave at Paestum.

On the left is a woman welcoming the warriors with a cup of wine on their return from battle. First comes a standard-bearer, who wears a helmet with horn-like plumes, a small breast-plate over a jerkin, and greaves. Behind him is a warrior similarly dressed, but without breast plate. The spears which he holds are provided with the throwing-thong (cp. Nos. 392, 393). The mounted warrior carries a wand similar to that in the right hand of the first, but with a long riband or pennon attached to it, like that which hangs behind the standard. A fourth man, in ordinary civilian mantle, follows, holding the horse's tail.



463. Graeco-Roman bronze sword.

In the British Museum.

The sword has a cross-piece at the top of the handle, which has six rivet-holes in it; these contained rivets which fastened the covering of the hilt, made of ivory or some other material. A rib runs down the middle of the blade, and on each side of the rib is engraved a set of fine parallel lines. The total length of the sword is $21\frac{3}{8}$ in.

464. Helmet found on the field of Cannae.

In the British Museum.



The helmet was once crested, the supports of the crests on top still remaining. As it was found on the battlefield of Cannae it is probably either Roman or Carthaginian.



465. Roman general.

Colossal statue in the Palazzo dei Conservatori, Rome. About 100 A.D.

The general wears a tunic, elaborately ornamented cuirass, and paludamentum, which is fastened on his right shoulder with a *bulla*; on his feet are boots leaving the toes bare. The statue is supposed (not without some reason) to represent Julius Caesar.

466. Roman centurion.

From a relief at Verona of Imperial date. The ground is imaginary.

This is the grave-stone of Q. Sertorius, a centurion of the Eleventh Legion, known as the 'Claudia pia fidelis.' He carries the wand (*vitis*) of office, and wears the *corona civica* of oak-leaves (little but the tie of this crown is visible in the illustration). Over his tunic he wears a coat of scale-armour (*lorica squamata*); his phalerae (see No. 467) are fastened on the usual framework, and two *torques* hang from his neck. The circular object by his left hand is the pommel of his sword. He also wears greaves (*ocreae*) and boots (*caligae*), and carries his cloak (*sagum*).



ROMAN CENTURION.

467. Roman trooper.

Relief at Bonn, of Imperial period.

This is the grave-stone of one C. Marius. The deceased is armed with a six-sided shield (cp. No. 487) and spear. The metal discs on the frame which covers his breast are *phalerae*, decorations (*dona militaria*) more or less corresponding to our war medals; we see them again on a larger scale at the bottom of the relief. The two bracelets represented at the side of the *phalerae* and the two pairs of *torques* above the niche are further decorations.

468. Roman legionaries.

*From a relief in the Louvre, about the beginning of the Christian era.
The ground is imaginary.*



The soldiers wear coats of mail (*lorica hamata*), not scale-armour, as suggested in the illustration, over their tunics, and carry short daggers. The shield of the one on the left has for device a winged thunderbolt.

469. Soldier of the Roman fleet.

Relief at Athens, of Imperial date.

The grave-stone is inscribed D. M. Q. STATIVS RVFINVS. M. CLASSIS PR. MIS. > CLAVDI. INGE(N)VI. AN. XXXVIII. M. AN. XVIII. *i.e.* 'Dis Manibus: Quintus Statius Rufinus, Miles Classis Praetoriae Misenensis Centuriae Claudii Inge(n)ui. Annorum xxxviii. Militavit annos xviii.' Rufinus, who had served eighteen years, belonged to the fleet at Misenum, and to the *centuria* of Claudius Inge(n)ui. Misenum was one of the chief naval stations. He wears *sagum*, *tunica*, *cingulum* (belt), *braccae* (breeches), and boots; a sword at his right side; and holds spear and bundle of tablets. Note the sign for *centuria*.

470. Roman standard-bearer.

From a grave-stone at Bonn, of the first century after Christ. The ground is imaginary.



Pintaius the *signifer*, from whose grave-stone this illustration is taken, wears over his head and shoulders a skin,

which covers the helmet of which the cheek-pieces are visible. Under his jerkin is a coat of mail (*lorica*), and under that a *tunica*. On his feet are toeless boots. He wears sword and dagger in belts which gird his waist. The *signum* is decorated with (beginning from the top) a wreath, cross-bar with pendants, metal disc, the eagle of Jupiter standing on a thunderbolt, crescent moon, etc.

471. Legionary eagle and fasces.

Roman silver coin (denarius) issued by Au. Postumius Albinus about B.C. 80. In the British Museum.



The coin is inscribed A. POST. A.F. S.N. ALBIN. (the letters A and L combined in ligature), i.e. 'Aulus Postumius Auli filius Spurii nepos Albinus.' A man wearing the toga stands between an *aquila* and a *fasces* with *securis* (cp. No. 438). The head of the axe is shaped, as often, like the forepart of a bull.

472. Roman standards.

Roman coin (denarius) issued by the triumvir M. Antonius between 39 and 31 B.C. in the East. In the British Museum.



An *aquila* between two *signa* ornamented with discs (cp. No. 470). The inscription is CHORTIVM PRAETORIARVM, showing that the coin was struck for the payment of the Praetorian Cohorts, or Guards. Note the form CHORTIVM, which is not uncommon in Latin inscriptions. The obverse of this coin is given under No. 494.

473. Roman slinger.

From a relief on Trajan's Column, 113 A.D.

This figure represents one of a party engaged in storming Sarmizegetusa, the Dacian capital. He holds the sling, with the bolt in it, in his right hand. The sling is a short one, and the left hand is apparently not used in discharging it.



474. Leaden sling-bolts.

Specimens in the British Museum.



Of these *glandes* one is inscribed FIR, the other FERI (with POM on the other side). Of those inscribed FIR a great many are found near the site of Asculum (Ascoli). The inscription is explained as FIR(*mo missa*), or FIR(*mani*

funditores). In the Social War (B.C. 90), Pompeius Strabo was shut up in Firmum by Afranius, the Italian general. Our second example must be explained as 'hit Pompeius,' and was probably also used at the siege of Firmum, or else at that of Asculum, where Pompeius in his turn besieged the forces of Afranius. If we accept the second interpretation of FIR, the fact that such glandes are also found near Asculum must be explained by the presence in the Roman army of auxiliaries from Firmum.

475. Roman trumpeters.

Relief from Trajan's Column, 113 A.D.



The trumpeters wear skins, the heads of the animals being drawn over their heads and the fore-feet knotted round their necks. The trumpets are strengthened by two

cross-bars, by one of which, the more ornamental, they are carried. On the left kneels a Dacian who has come before the Emperor (represented on the next portion of the relief to the left) to treat for peace; the central figure is apparently in charge of him. On the right is a two-wheeled cart.

476. Military horn.

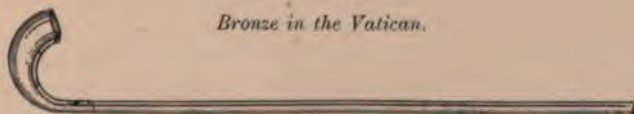
In the Naples Museum.

This *bucina* (cp. Nos. 475, 355) is made of bronze, and strengthened with a cross-piece by which it was held when being played. It is to be distinguished from the straight *tuba* and from the *lituus* which was only curved at the mouth-piece (No. 477).



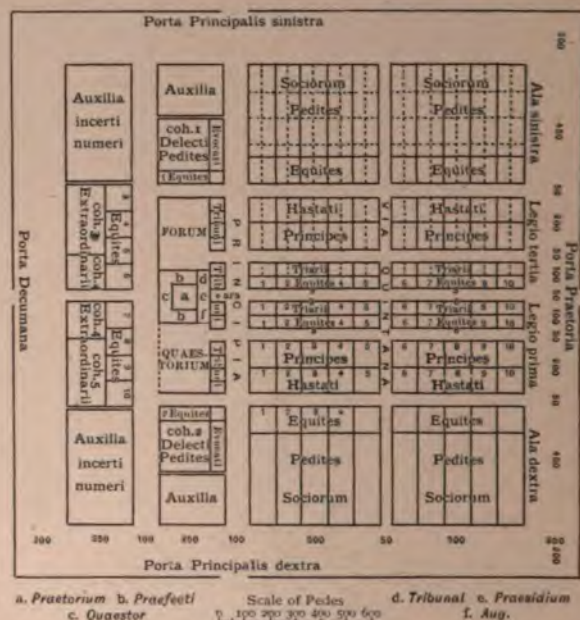
477. Lituus.

Bronze in the Vatican.



This instrument (1,60 m. or about 5 ft. 3 in. long) was found at Cervetri (Caere), and it is still possible to sound it. The musical instrument and the augur's staff (No. 337) resemble each other in the curve at one end and are therefore called by the same name.

According to the description of Polybius (about 205-123 B.C.),

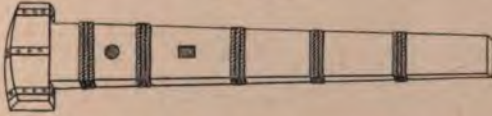


The plan (constructed after the description of the historian Polybius, vi. 27 ff.) represents the ordinary entrenched camp (*castra*) of the Romans in the second century B.C. A permanent camp (*statio*) was arranged on the same plan. The outermost line is the line of the *vallum* (mound with fence) and *fossa* (ditch). Within this was contained the whole consular army, including allies, etc. amounting in all to 18,400 foot and 2,400 horse. The camp was arranged on two lines at right angles to each other, corresponding, when the camp was finished, to the

streets connecting the two pairs of gates. The praetorium, or general's tent, was at the intersection of the two main streets, and was surrounded by the tents of his staff.

479. Battering-ram.

Existing in Murriedro (the ancient Saguntum) in the sixteenth century; now lost.



The stem of this object, which can hardly have been anything but a battering-ram (*aries*), was about 25 feet long. It was strengthened by lashing with rope; the round and square holes must have served for suspending the instrument.

480. Battering-ram.

Roman relief, from the Arch of Septimius Severus (A. D. 203).



The ram (*aries*) works through a hole in the strong shed (apparently built of stone) which protects the soldiers managing the machine or waiting to storm the breach.

481. Testudo.

*From a relief on the Column of Marcus Aurelius (shortly after
169 A.D.).*



This represents an attack on a German fortress, the wall of which seems to be made of wattles. The Roman approach *testudine facta*, i.e. placing their shields close together and overlapping so that missiles glide off, as they would off the back of a tortoise. Torches, swords, a pile full of molten metal, stones, spears, etc., are the missiles used by the defenders.

482. Military tower.

Reconstruction from ancient accounts.

This *turris* is constructed on an *agger* for the defence of a camp; similar structures could be made for offensive purposes on wheels so as to be moved about from point to point, with draw-bridges from which the besiegers could pass on to the walls. Cp. Verg. *Aen.* xii. 672 f.:

Ecce autem flammis inter tabulata volutus
ad caelum undabat vertex turrinque tenebat,
turrim, compactis trabibus quam eduxerat ipse
subdideratque rotas pontisque instraverat altos.

The *tabulata* are the floors; cp. the *turris tabulatorum quattuor* mentioned by Caesar, *B.G.* vi. 28. Each floor is protected by a fence against missiles.

483. Catapult.

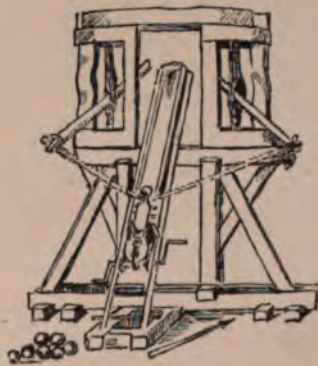
Reconstruction from ancient accounts.

This engine (*catapulta*, ὀξυβελής, καταπέλτης) was meant for shooting arrows in a more or less horizontal direction, as contrasted with the ballista (see No. 484). The arms (*ἀγκῶνες*, *a*) are inserted at one end between the elastic twisted thongs (*τόνοι*, *funes*) which are fastened into the framework of the head; their nearer ends are connected with the bow-string (*b*). In order to shoot, the carriage or runner (*διώστρα*, *c*) is pushed forward until the claws of the catch (*d*) rest above the bow-string (*b*). By moving the little handle (*e*) the back part of the catch (*d*), which is made heavier than the front part, is raised so that the claws drop and hold the bow-string. The carriage is now drawn back, the arrow being in position on it, by means of the winch (*f*) until the bow-string and the bow-arms are

at their utmost tension. The runner is prevented from moving forward by a catch working in a rack. The handle (*e*) is then moved back again, so that the back part of the catch, being heavier than the front, falls, raising the claws in front and releasing the string, which, drawn forward by its own elasticity and the tension of the bow-arms, despatches the arrow. The runner is then released from the rack and replaced in position to take another arrow.

484. Ballista.

Reconstruction from ancient accounts.



The main principles of the ballista (*λιθοβόλος, πετροβόλος*) are the same as those of the catapult (see No. 483), but as it was used chiefly for throwing stones, the line of discharge was directed upwards at an angle of anything under 45 degrees.

485. **Triumphal procession.**

Relief from the Arch of Titus (about 82 A.D.) in the Roman Forum.



The Emperor is in his triumphal car, while Victory, standing behind him, places a wreath on his head. The horses are led by the goddess Roma.

486. Currus triumphalis.

Bronze Roman coin (sestertius) of the Emperor Tiberius (A.D. 14-38). In the British Museum.

The sides of the chariot (which is circular in form) are decorated with reliefs (figure of Victory and trophies, etc.).



487. Captive and trophy.

Bronze coin issued in the reign of Trajan (A.D. 98-117) between the years 103 and 112 A.D. In the British Museum.

The coin represents a Dacian captive, or rather the personification of Dacia, seated on a pile of shields before a trophy. The trophy is set up on a tree-trunk; we see a tunic and cloak; two six-sided shields on the left arm, and a round target on the right arm; at the foot are another round shield and spears. The inscription is S. P. Q. R. OPTIMO PRINCIPI and S. C. i.e. 'the Senate and People of Rome (wish prosperity) to the best of Princes' and 'by order of the Senate.'



488. Greek war-ship.

On an Attic black-figured vase at Berlin. Sixth century B.C.

The upper portions of sail (ἰστίον) and mast (ἰστός) are cut off in the original picture. The first piece of tackle (beginning at the right) is one of the braces (ὑπέραι) attached to the ends of the yard-arm; the second and the last are the sheets (πόδες) attached to the lower, free corners of the sail; the others are all, or for the most part,

braces attached to other parts of the yard to keep it in position. The halyards look as if they were fastened half-way up the mast instead of at the top, but this is probably due to the artist's desire to indicate that they were attached to the mast somewhere. The steersman sits in the poop



(πρύμνη), holding the steering-oars (πηδάλια). At the extreme stern the poop rises in an ornament known as the ἀφλαστον (*aplustre*). The black objects arranged along the bulwarks are perhaps shields. There is a high forecastle, running up into a point, corresponding to the ἀφλαστον, and called ἀκροστόλιον. A circular hawse-hole is marked in the ram (ἔμβολον).

489. Phoenician war-ship.

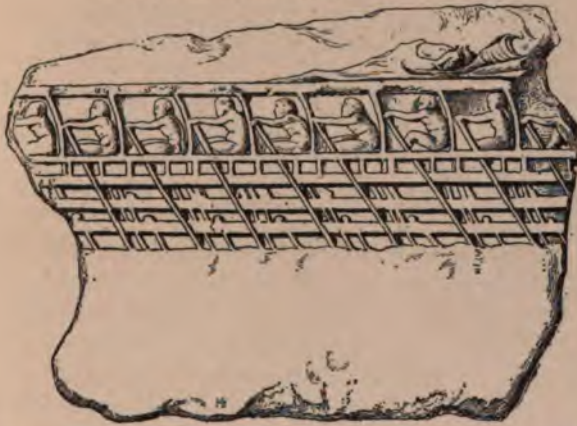
Silver coin (double stater) of Sidon of the reign of Strato I. (B.C. 374-362) or II. (B.C. 346-332). In the British Museum.

The galley has no sails, and is manned by a crew of rowers; the circular objects above the bulwarks are perhaps meant for shields (cp. No. 488). On the prow is a small figure, probably the Pataecus which Herodotus (iii. 37) describes as being placed on the prows of Phoenician galleys. On the poop is an *aplustre*. Below is a conventional representation of waves; above, the numeral III, showing that the coin was struck in the third year of Strato's reign. For the other side of this coin, see No. 255.



490. Part of an Athenian trireme.

Relief found on the Acropolis of Athens.



The part of the relief preserved shows only the waist of the vessel. The uppermost (*θρανήται*) of the three banks of rowers is shown; of the two lower banks (*ζευγίται*, *θαλαμήται*) we see only the oars. The oars of the *θρανήται* work against tholepins (*σκαλμοί*) fastened in the open gunwale.

491. Greek war-ship.

Silver coin (tetradrachm) issued by the satrap Pharnabazus towards the end of the fifth century B.C. In the British Museum.

The prow rises up in a curved stem, and the forecastle is decorated with a griffin. The hawse-hole is eye-shaped. To the right is a dolphin plunging head downwards; below, a tunny-fish. The last symbol seems to show that the coin was issued at the mint of Cyzicus, which Pharnabazus (whose head is on the obverse, No. 249) won from Athens about 410 B.C.



492. Prow of a Greek war-ship.

*Silver coin of Demetrius Poliorcetes, issued soon after 306 B.C.
(For the reverse, see No. 29.) In the British Museum.*



The prow rises up to a blunt end; the ram has a triple-toothed point (cp. Verg. *Aen.* v. 143, *rostra tridentia*). The beam which projects above the ram is apparently a second ram. The hawse-hole is eye-shaped; behind it projects the cat-head. Demetrius, commanding for Antigonus, inflicted a crushing defeat on Ptolemy, king of Egypt, in 306 B.C.

To commemorate this, he dedicated at Samothrace a marble prow with a figure of Victory standing on the fore-castle and blowing a trumpet (σάλπιγξ). The remains of this fine group—the 'Victory of Samothrace'—are now to be seen in the Louvre. It is this monument which is represented on the coin. In her left hand Victory holds what is probably a portable trophy-stand (cp. No. 260).

493. Roman war-ship.

On a bronze Roman coin (as) of about 217 B.C.



This coin, which is marked as an *as* by the large *!* above the ship, shows a heavy curved stem and double ram, one part of which was above, the other below water (cp. No. 492). Underneath is the word *ROMA*.

494. Roman war-ship.

Roman silver coin (denarius) issued by the triumvir M. Antonius in the East between 39 and 31 B.C. In the British Museum.

The galley is proceeding to the right. The stern carries an aplustre and small circular shield (not well shown on this specimen, but compare No. 496); the stem runs up in the form usual at this time. There are small cabins at the forecastle and poop; from the former rises a foremast carrying a pennon (?). The inscription is **ANT. AVG. III. VIR. R. P. C.**, i.e. 'Antonius augur triumvir reipublicae constituendae.' For the reverse of this coin, see No. 472.

**495. Bronze figure-head of a Roman vessel.**

From the sea near Actium. In the British Museum.



This figure-head may possibly have belonged to one of the smaller vessels engaged in the battle of Actium (31 B.C.).

It is known that Augustus owed his success to the small *naves Liburnae*. The bust represents the goddess Roma, wearing a helmet and aegis.

496. Trireme.

From a relief from Puteoli.



This vessel should be compared with No. 494. The ram is blunt; the *aplustre* carries a shield; the upper beam supports the rowlocks, or is perhaps a waling-piece. The way in which the *gubernator* holds the steering paddles is well shown, but the representation of the three banks of oars is purely conventional.

497. Roman or Graeco-Italian merchant-ship.

Relief from Pompeii.

The details of this *navis oneraria* are very clear. The aplustre ends in a goose-head (*χηνίσκος*), to which is fastened a flagstaff (*στυλῖς*) with ensign. The steersman (*gubernator*) controls the steering-oar (*gubernaculum*). The crew are engaged in furling (*contrahere*) the sails; one of them is running up the shrouds, another is on the fore-stay; two are on the yard (*antenna*), which is spliced. An ensign also flies from the masthead. The figure-head is a head of Minerva or Roma in a helmet.

498. *Navis oneraria.**From a relief in the Museo Torlonia.*

The ship is supposed to be in the harbour of the Tiber at Ostia, the statues on pedestals and the flaming altar at the top of the scene being on the quay. The mast is surmounted by a Victory carrying a wreath and palm. The mainsail is decorated with the wolf and twins. Another figure of Victory is on the stern, which also has a goose-head (cp. No. 497). In the after-part of the vessel is a cabin with two windows. In the fore-part one of the crew is dressing a piece of wood with an adze, while another is



ANTIQUITIES

401

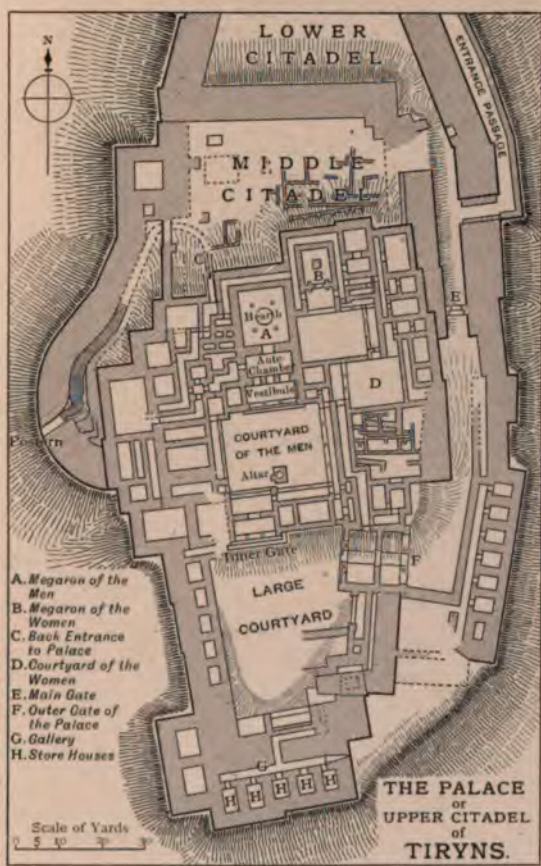
hauling at a rope which runs through a block at the end of the foremast and thence to the mooring-post on the quay. The halyard which runs to the bow works through a block (fastened to the mast, but hidden by the staysails) and supports the yard-arm (*antenna*). The shrouds (*funes antarii*) of the mast, the brails and sheets of the sail, and the brace attached to the left end of the yard-arm are well shown.

CHAPTER IV.

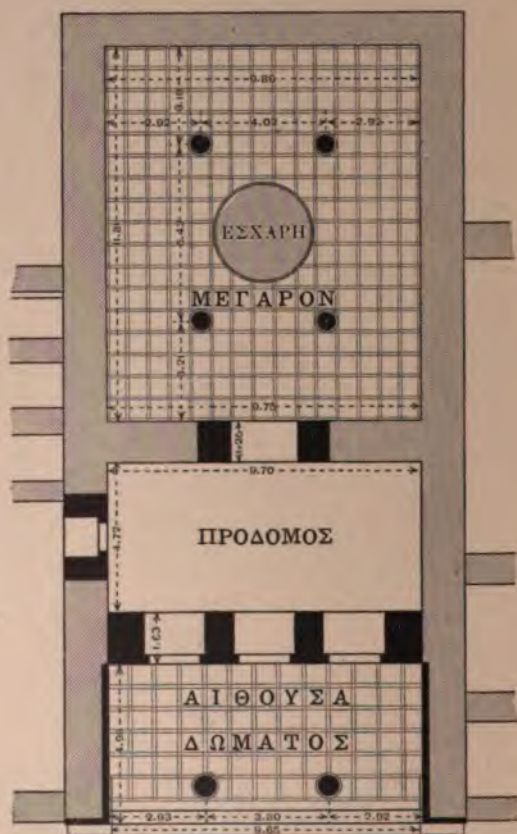
BUILDINGS, CITIES AND COUNTRIES.

499. The Mycenaean Palace at Tiryns.

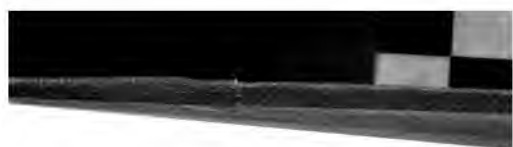
This gives us the best available idea of what the Homeric palace must have been like in plan. The entrance is by a narrow passage at the N.E. corner; an enemy coming up this entrance would have his right side (*i.e.* the side not protected by his shield) exposed to the weapons of the defenders. The chief portions of the building are explained in the illustration. Notice the way in which the women's apartments are cut off from the men's, the approach from one to the other being through the courtyards or by many intricate passages, unless there was a shorter communication upstairs.



THE MYCENAEAN PALACE AT TIRYNS.



PLAN OF THE MEGARON AT TIRYNS.





501. WALL DECORATION FROM THE PALACE AT TIRYNS.

500. Plan of the Megaron at Tiryns.

This gives the men's megaron of the palace at Tiryns on a larger scale than in No. 499. In the megaron itself the four pillars, of which the bases are shown round the hearth, supported the roof. The entrance into the megaron from the prodomos was probably the *λάϊνος οὐδός*. The door on the left of the prodomos leads to the bathroom and other small rooms. The thresholds of the doors leading from the prodomos into the aithousa still show the grooves worn by the heavy doors. The bases of the two pillars which supported the roof of the aithousa are shown.

501. Wall decoration at Tiryns.

From the Palace.

Part of a frieze in fresco on the wall of the Mycenaean Palace. The general scheme of decoration resembles that of a carved ceiling of the same date at Orchomenus. The portions here represented in monochrome are restored.

502 Athens and the Piraeus with the Long Walls and the harbours of Athens.

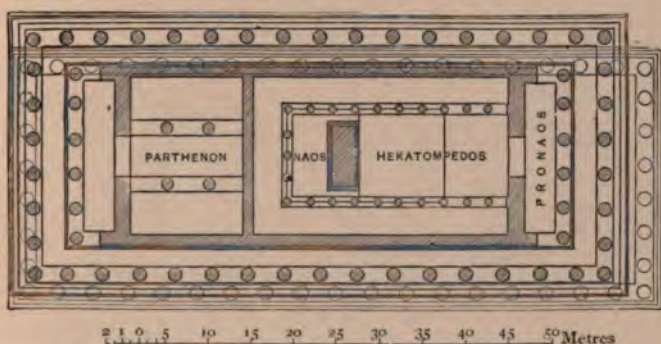


503. The Acropolis of Athens, seen from the S.E.



The building plainly visible on the Acropolis is the Parthenon. In the right foreground are the remains of the temple of Zeus Olympius (fifteen columns still stand), begun by Pisistratus and his sons in the sixth century B.C., then resumed in the second century B.C., and completed by the Emperor Hadrian in the second century after Christ.

505. Plan of the Parthenon at Athens.



The Parthenon, or temple of the goddess Athena Παρθένος, was built on the Athenian Acropolis in the time of Pericles, having been begun in 447 B.C. and finished in or soon after 438 B.C., when it received the famous gold and ivory statue of the goddess made by Pheidias (see No. 48). Soon after the Persian War the Athenians began a temple on the same site, but this was never finished; the plan is shown here underneath the plan of the actual Parthenon, the places of the columns not being shaded. The Parthenon is a peripteral temple of the Doric order; *i.e.* it consists of not merely a cella or *νεώς* proper, but is surrounded by columns; and these columns, as well as many other features of the temple, are of the kind called Doric, although there are certain details in the Parthenon which are not usual in the Doric style. (For the Doric column, see Nos. 506, 507.) The cella, or temple proper, is divided by a cross wall into the 'hundred-foot temple' (*νεώς ἑκατόμπεδος*), which contained the statue, and the Parthenon proper, from which the name was popularly extended to the whole temple. The famous frieze of the Parthenon ran round the top of the outer wall of the cella.

506. View of the east end of the Parthenon.



The building stands on a podium to which steps lead up. The columns spring directly from the 'stylobate,' without distinct bases, and have simple capitals, consisting of a square 'abacus' which is connected with the column by means of a cushion-shaped 'echinus.' These features are characteristic of the Doric column. (No. 77 gives a rough idea of part of a Doric column.) The columns are fluted with channels running from top to bottom, which add much to their beauty. Above the capitals and on them rests the 'epistyle' or architrave, and on this the outer frieze, consisting of (1) the 'triglyphs,' which are a reminiscence of what were once the carved ends of wooden beams, and (2) the 'metopes,' or square spaces between the triglyphs. In the Parthenon the metopes were carved, and one of the reliefs is given in No. 198. The triple-grooved triglyphs are plainly visible in the illustration. At each

end of the temple, above the cornice which capped the triglyph-frieze, rose a triangular pediment, of which, at the east end, only the corners are preserved. These pediments contained sculpture representing the birth of Athena and the contest between Athena and Poseidon for the possession of Athens. The subject of the frieze which went round the cella-wall was the procession which at the Panathenaic festival brought to the goddess the new peplos which had been woven for her. The greater part of the sculptures of the Parthenon are in the British Museum, having been brought to England by Lord Elgin at the beginning of the nineteenth century.

507. The 'Theseum' at Athens from the N.E.



This temple, a good specimen of the Doric order, and admirably preserved, is popularly known as the Theseum,

or temple of Theseus. It has been called by some half-dozen other names, of which the most likely is that of the temple of Hephaestus. It was built in the fifth century, probably a little later than the Parthenon (No. 506).

508. Temple of the Paphian Aphrodite.

On a bronze coin of Cyprus, issued in the reign of Caracalla (198-217 A.D.). In the British Museum.



The coin is inscribed ΚΟΙΝΟΝ ΚΥΠΡΙΩΝ, as being issued by the associated cities of Cyprus. The temple consists of a high central portion with two lower wings or porticoes and a fore-court. In the central portion is a large conical stone, which was supposed to be the goddess herself (cp. Tacitus, *Hist.* ii. 3). Above (not well-preserved) are a star and crescent, the symbol of the goddess. The wings contained sacred columns—or tall incense-altars—and on the roof of each is one of the sacred doves (*Cythereiades columbae*, Ovid, *Met.* 15. 386). The fore-court is fenced with a trellis-work; the objects within are either doves, or else water-birds and fish in a tank.

509. The temple of Artemis at Ephesus.

Bronze coin issued at Ephesus in the reign of Hadrian (117-138 A.D.).



The temple has an octastyle façade; the wide space between the fourth and fifth columns is introduced by the die-engraver merely that he may show a statue of the goddess within. In the pediment are sculptural groups. The lower drums of the columns are carved (see No. 510). The inscription is ΕΦΕΣΙΩΝ. The Ephesian Artemis was one of the most famous of the curious Asiatic Nature goddesses to whom the Greeks gave the names of their own deities. She is represented with her body from the waist downwards shaped like a mummy (cp. No. 47); on her head she wears a tall head-dress of the shape called *κάλαθος* or *modius*; a large veil covers her head and shoulders; from her hands, which stick out from the body, depend fillets which in the actual statue were probably made of metal so as to support the weight of the arms and any offerings which might be placed upon them.

510. Sculptured column from the temple of Artemis at Ephesus.

In the British Museum. End of fourth century B.C.



This is the best preserved of the drums of the columns from the second temple of Artemis at Ephesus. The first temple is said to have been burned down on the night of the birth of Alexander the Great; the second one was built soon afterwards. In both temples the lowest drums of many of the columns were carved with reliefs.

The subject of this relief is uncertain; by many it has been supposed to represent the death of Alcestis. Hermes

carries in his right hand his herald's wand (*κηρύκειον*, *caduceus*). On the other side of the female figure is a youthful winged male figure, wearing a sword, and apparently becoming to 'Alcestis'; if the interpretation of the relief is correct, this must be the god of death, Thanatos. But he is not represented as in any way horrible, and for this and other reasons it is, at least, not the Euripidean version of the story which is represented. We have simply Alcestis between Hermes the conductor of souls and Thanatos; and the connection between them is left for the spectator, who knows the story, to supply. The other figures on the column are worse preserved, and without them we can hardly pretend to explain what we have here.

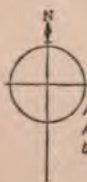
511. Gateway of Oeniadae in Acarnania.



This gateway is not earlier than the third century B.C. It shows the 'false arch,' the head of which is simply cut out of two stones which project over the wall stones.

512. Syracuse.

Map illustrating the Athenian and Carthaginian sieges.



Scale of Miles
0 1/2 1 2 3

Earlier Walls.....
Syracusan Walls.....
Athenian Walls.....
Athenian Wall designed but not executed.....
Walls of Dionysius.....

(1). Connecting Tycha with Temenites. (2). 1st. Co.
(3). 2nd. Counterwall. (4). 3rd. Counterwall.

513. The Syracusan quarries.



This is probably the quarry in which the Athenian prisoners were confined by the Syracusans (Thuc. vii. 86).

514. The Fort Euryalus.



The Fort Euryalus (*Εὐρύηλος*) stood at the western end of Epipolæ (now called Mongibellesi, near the village of Belvedere). It played a part in the siege by the Athenians (Thuc. vi. 97); but the present remains belong to the fortifications constructed by Dionysius the Elder between 402 and 397.

515. The Olympieum at Syracuse.



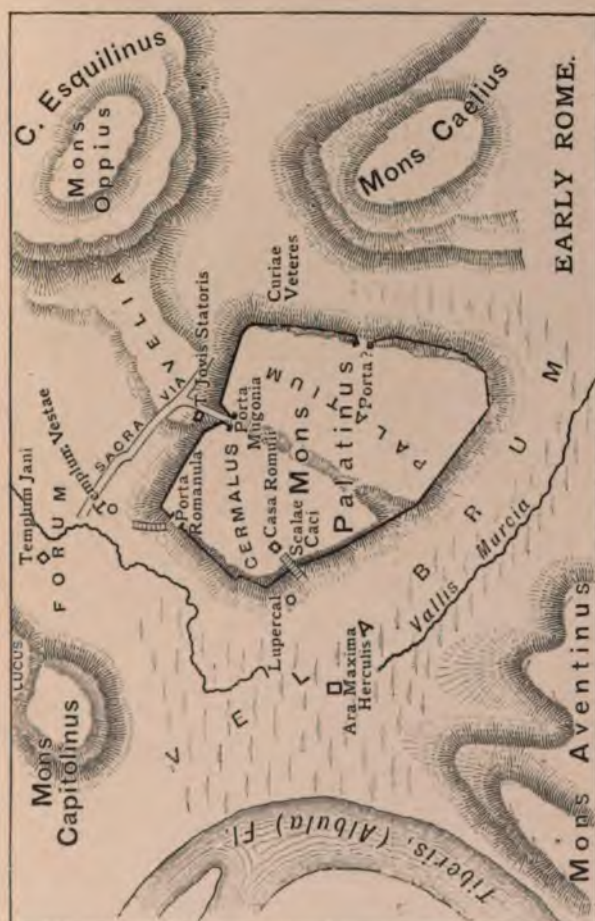
These two columns are all that remains of the temple of Zeus Olympius at Syracuse, situated on the west shore of the Great Harbour. The columns are monoliths, not built of several drums, and are of early date (nearly as early as the foundation of Syracuse, about 734 B.C.) ; probably the neighbourhood of the Olympieum was one of the first places inhabited by the Syracusans, although the city proper grew up on the island of Ortygia.

516. Remains of the fortifications of Eryx.



Eryx (Mte. S. Giuliano) was celebrated for its temple of Venus Erycina, as the Romans called the goddess (a form of the Phoenician Astarte) whose worship was established there by the Phoenicians (cp. Nos. 55, 56). The walls of the fortress are of Carthaginian work, but the arch is a later insertion.

517. Early Rome.



Walker & Cockerell sc.

518. The Servian wall of Rome.



A view of the inside of the wall. It is built of regular squared blocks of tufa (volcanic conglomerate), without cement. The walls run against the face of the cliffs of the hills which they enclose, crossing the valleys with an *agger* (see No. 519). Note the stone-masons' marks on the blocks.

519. Agger of Servius.
SECTION OF AGGER

Where the wall of Servius crossed the valleys or flat lands a ditch was dug, and the embankment made with the earth taken out was faced with an outside retaining wall with buttresses. A road ran alongside the inner edge of the mound, and another along the outer edge of the ditch.

522. Central Rome about B.C. 40.



Walker & Cockerell del. et sc.

523. The neighbourhood of the Sacra Via in the time of Horace.



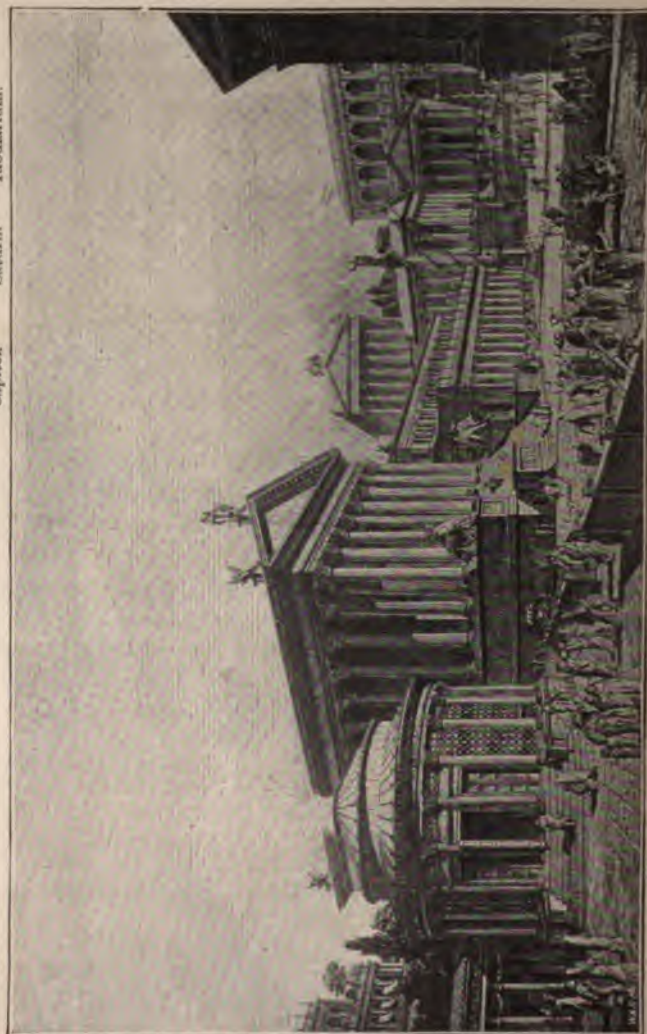
524. The Roman Forum, seen from the East.

a
↓*b*
↓*c*
↓*d*
↓*e*
↓

- a.* Three columns of the Temple of Castor and Pollux (the present ruins date from 7 B.C.).
- b.* Remains of the Basilica Julia (begun about B.C. 54, opened B.C. 12; rebuilt by Diocletian, end of third century after Christ).
- c.* Temple of Saturn: founded 497 B.C., rebuilt 42 B.C., and again in the fourth century after Christ.
- d.* Column of Phocas, set up in A.D. 608 in honour of the Byzantine Emperor of that name.
- e.* Temple of Vespasian, erected by Domitian (A.D. 81-96) to his deified father.
- f.* Arch of Septimius Severus, A.D. 203.
- g.* Foundations of Temple of Vesta (see No. 528).
- h.* Remains of the House of the Vestals, 205-210 A.D.

525. Temples of Vesta and the Castores, reconstructed by Auer.

Capitol.
Temple of
Saturn.
Tabularium.



Temple of Vesta.

Temple of Castor and
Pollux.

Basilica Julia.

Temple of
Vesputian.

For details see No. 524

526. The 'Marsyas' of the Roman Forum.

*Roman silver coin (denarius) issued by L. Marcus Censorinus
in 83 B.C. In the British Museum.*

The 'Marsyas' of the Forum is said to have been looked upon (why, we do not know) as a symbol of liberty; it was in any case an object of much popular regard. It was really not the satyr Marsyas, but a Silenus carrying a wine-skin and gesticulating with his right hand. Behind him on this coin is a column surmounted by a statue. Similar Sileni stood in the market-places of Italian towns and Roman colonies in other parts of the world. The Roman Marsyas stood somewhere near the Praetorian tribunal; thus Horace, when he wishes to say he must attend at the latter, says *obeundus Marsya* (*Sat. I. vi. 120*). The coin is inscribed L. CENSOR(inus).



527. The Puteal Libonis.

*Roman silver coin (denarius) struck by L. Scribonius Libo in 71 B.C.
In the British Museum.*

The Puteal Libonis was an enclosure (*puteal* meaning in the first place a well-curb) erected round some spot of sacred or historical fame. It is by many thought that the Puteal Libonis was a curb erected in the comitium round the spot on which the augur Attus Navius cut a whetstone with a razor, and restored by Scribonius Libo. More probably, however, it was a fence placed by Scribonius round a spot struck by lightning, and had nothing to do with Attus Navius. Horace uses the



Puteal in the same allusive way as the Marsyas (see No. 526), thus :

Ante secundum
Roscius orabat sibi adesses ad Puteal cras.

Sat. II. vi. 35.

Cp. Ep. I. xix. 6 :

Forum putealque Libonis
mandabo siccis.

The monument here (PUTEAL) is represented something like an altar, garlanded, and decorated with two lyres and a hammer; below is the moneyer's name SCRIBON(*ius*).

528. The temple of Vesta.

*Roman silver coin (denarius) issued by Q. Cassius Longinus in 59 B.C.
In the British Museum.*

The temple of Vesta contained the sacred fire which was watched over by the Vestal Virgins, as well as the Palladium and other relics (*cp.* No. 61). It was several times destroyed—in the invasion of the Gauls in 390 B.C., by fire again in 241 and 210. The coin of Cassius shows it as it was in the time of Horace. It is probable that some alterations were made in it towards the end of Augustus' and in the beginning of Tiberius' reigns. On our coin we see a round building, of which four columns are shown—the true spacing of the columns is modified in order to show a curule chair inside. The conical roof is surmounted by a statue, and has ornaments at the edges. On the left is a two-handled vase for voting, on the right the letters AC on a voting-tablet (*Absolvo, Condemno*). The chair, the urn, and the tablet all refer to the famous trial of the Vestals in the year 113 B.C. The people were discontented with the decision of the pontifices, and L. Cassius Longinus Ravilla was elected extraordinary judge, and condemned several of



the accused. The urn was not used in the comitia, so that the symbols cannot refer to the *lex tabellaria* of 137 B.C., by which Cassius introduced into the comitia the principle of voting in writing (*Antiquo* and *Uti rogas*).

529. The temple of Janus.

Gold coin (aureus) of Nero, struck between 64 and 68 A.D. In the British Museum.

The temple of Janus stood on the Forum between the Curia or Senate-house and the Basilica Aemilia, and seems to have been quite a small structure built like an arch, with the passage closed at both ends by folding doors. Within was the two-headed image of Janus (see No. 98), looking east and west. In war time the gates (*belli portae*) were kept open, in peace they were closed. Hence the legend on this coin: IANVM CLVSIT PACE P(*opuli*) R(*omani*) TERRA MARIQ(*ue*) PARTA. This view of the temple shows it from one of the fronts.



530. The temple of Janus.

Brass coin (sestertius) of Nero (A.D. 64-68).

This coin shows the temple of Janus at an angle, so that we see one side as well as a front, which is hung with a garland. The inscription is the same as on No. 529, but, as this is a brass coin issued by the Senate, the letters S.C. (*Senatus Consulto*) are added.



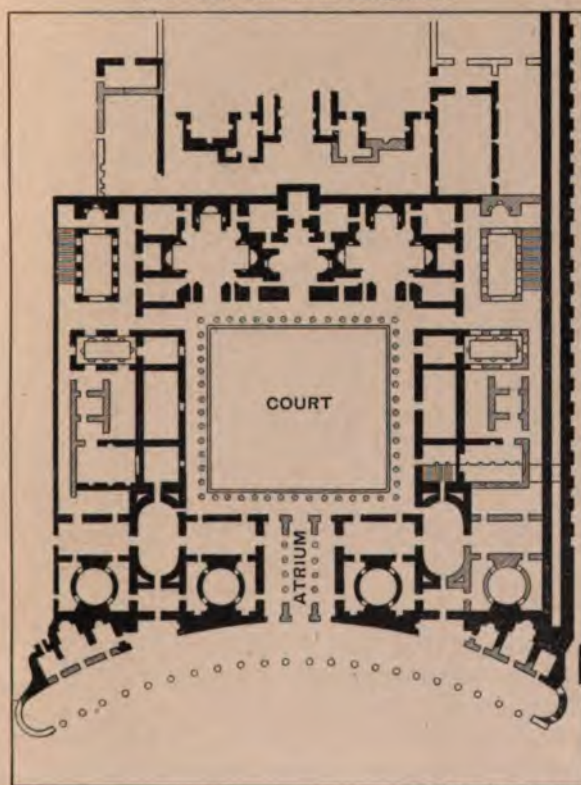
531. The temple of Jupiter Stator.*From a relief in the Lateran Museum.*

The temple of Jupiter Stator probably stood where the *Turris Chartularia* now is, near the Arch of Titus, to which it stands next on this relief. The temple was begun in 296 B.C. by M. Atilius Regulus. As represented here it is a temple with a façade of six columns (hexastyle) of the Corinthian order. The image of the god (cp. No. 8) is seen in the central inter-coluniation.

532. Temple of Jupiter Capitolinus.*Roman silver coin (denarius) issued by M. Volteius about 78 B.C.**In the British Museum.*

The temple has a façade with four columns, and is distinguished as that of Jupiter by a thunderbolt in the pediment. For the obverse of this coin see No. 7. The inscription is M. VOLTEI. M.F. (Marcus Volteius Marci filius).

533. The house of Augustus.



Walker & Cockerell sc.

This plan represents the ground floor of the house of Augustus on the Palatine, on the side overlooking the circus. The house was almost entirely destroyed by the fire of Nero, and rebuilt by Domitian in 85 A.D. The remains were destroyed in 1775. From the balcony in front the Emperor could look on at the games in the circus. The three underground rooms behind the court still remain.

534. Gate of Falerii.



This gate is known as the Porta di Giove (Gate of Jupiter), probably owing to the erroneous supposition that the head above the key-stone represents Jupiter. Whether the head is meant for we cannot say; but as it is beardless it can hardly be meant for Jupiter. The filling in under the arch is presumably of later origin than the rest of the masonry, which some assign to the Romans, others to the Etruscans. Falerii entered into perpetual alliance with Rome about 343 B.C.

535. Cirta (Constantine).



Cirta occupied a strong position on the bank of the river Ampsaga in Numidia. It was here that Jugurtha besieged Adherbal in 112 B.C. Constantine the Great refounded the city under the name Constantina.

536. View illustrating the siege of Gergovia.

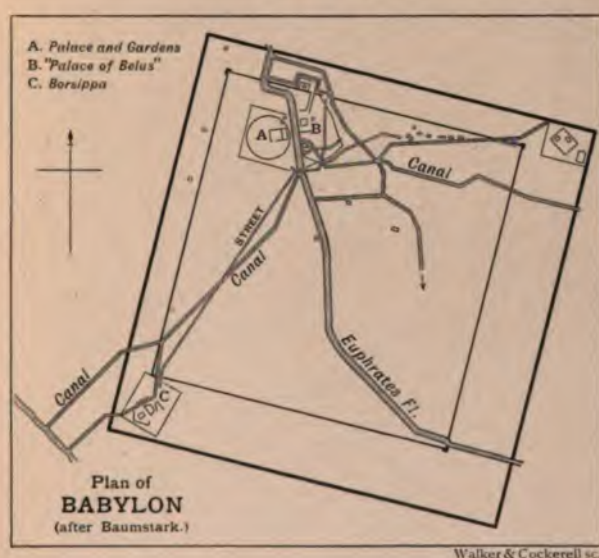
(Caesar, *Bell. Gall.* vii.)



eks.



537. Plan of Babylon.



The square A includes the ἀκρόπολις, the palace in which Alexander the Great died, the park surrounding it, and the hanging garden (κρεμαστὸς κήπος). Two lines of wall are represented, an inner and an outer, as described by Herodotus. The outer wall, however, had in Herodotus' time already been razed by Darius, about or soon after 519 B.C. The outer of the two walls was, according to Herodotus, 480 stadia, *i.e.* 60 miles in circumference.

538. Map illustrating the march of the ten thousand Greeks

As described in Xenophon's Anabasis.

539. Asia Minor in the time of Cicero (about B.C. 56-50).



Walker & Cochrane, Inc.

The Roman province of Cilicia at this time included a great deal more than what is generally included in the term Cilicia; thus besides Cilicia Campestris and Cilicia Tracheia it took in practically all Lycæonia, Phrygia, Pisidia, Pamphylia, and Lycia.

540. Salamis and the Attic coast.



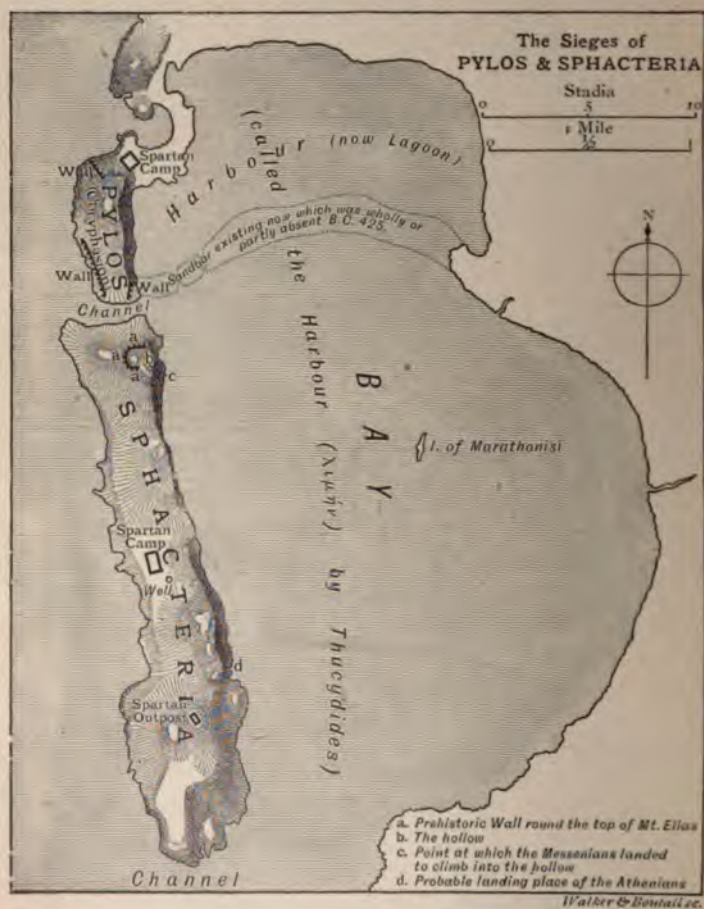
Walker & Cockerell sc.

541. The neighbourhood of Artemisium and Thermopylae.



Walker & Dentall sc.

542. Pylos and Sphacteria.



543. Pylos as seen from Sphacteria.



In the immediate foreground is seen the piece of Sphacteria from which the view is taken. This is separated from Pylos (the rocky island) and the sandbar (chiefly of modern date) stretching away to the right, by the Sikia channel. The point on the extreme left is supposed to be the place where Brasidas tried to land. The ruins on the top of the island are of Venetian date. On the right, within the sandbar, is the lagoon, once the northern part of the harbour described by Thucydides. The island on the horizon to the left is Prote.

544. Part of Central Greece.

Map including Attica (with Salamis and Aegina) Boeotia, Megaris, and part of Corinthia and Argolis.



545. Map of Central Italy.



Standard's Geog. Establishment



546. Rome's neighbours.

Map illustrating the tribes in the neighbourhood of Rome in the earlier period of Roman history.



547. The coast of Latium and Campania, from Antium to Naples and Pompeii.



548. The Battle of Lake Trasimenus.



The battle took place in the narrow plain on the north of the lake, between Borghetto and Passignano.

549. Map illustrating the route of Hannibal.

550. Map of Spain in the time of Hannibal.

551. Map of Gaul in the time of Julius Caesar.



Stanford's Geog. Embellishment.

the mouth of the Isara,
of the Vocontii, and so
up the Rhone as far
as the Druentia.

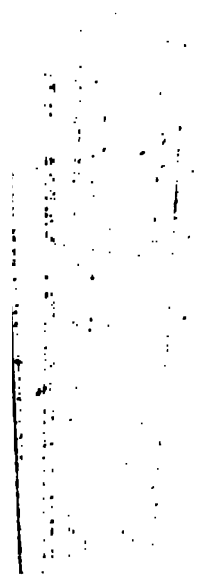


550. Map of Spain in the time of Hannibal.



London: Macmillan & Co. Ltd.

Scanned by Easly







552. Map illustrating Caesar's invasion of Britain.

(Bell. Gall. book v.)



APPENDIX.

THE 'BARBARIANS.'

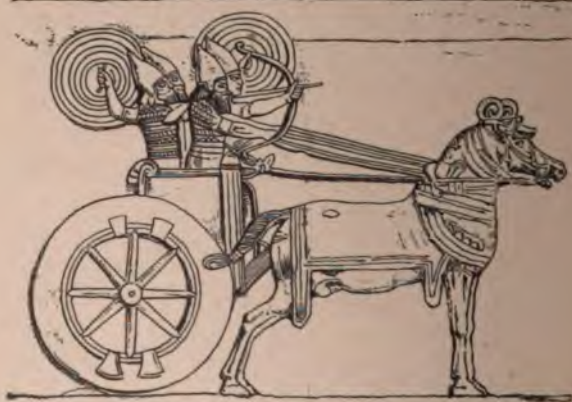
553. Assyrian king in chariot.

Slab from the Great Hall of Sennacherib's Palace at Kouyunjik (Nineveh). In the British Museum (Nineveh Gallery, 57).

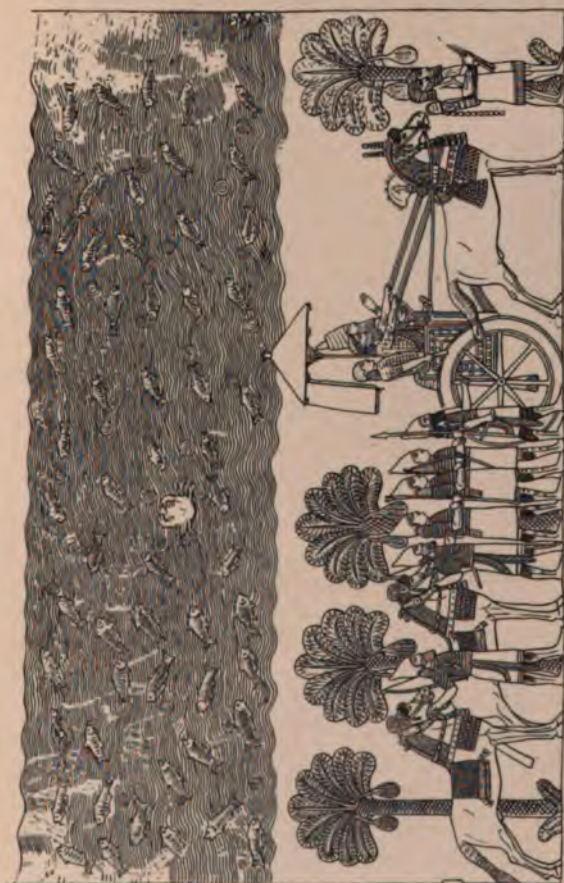
The king Sennacherib (B.C. 705-681) is represented in his chariot; with him are his charioteer and an attendant holding an umbrella over his head. He is attended by his officers, etc. The scene is on the bank of a river, where Sennacherib is besieging a city.

554. Assyrian war-chariot.

Relief from the palace of Assurbanipal, in the Louvre.



The war-chariot carries four soldiers, of whom one drives, another shoots with bow and arrow, and the other two hold shields. Assurbanipal was king of Assyria B.C. 686-626.



ASSYRIAN KING IN CHARIOT.

555. Cyrus the Great as a god.*Limestone relief at Mehed-Mourgab, Persia.*

Cyrus, the founder of the Persian Empire, became king of



Persia in 558 B.C., conquered Media in 550 and the following years, Lydia in 541, and Babylon in 538. He died in 529. He is represented in the guise of a god. The object in his right hand is obscure. A small horn, like a ram's, grows out of his temple; on his head is an elaborate head-dress, consisting of two horns supporting three solar discs with plumes and serpents. The god has four wings. The inscription which proved that this figure was meant to represent Cyrus is now obliterated.

556. Persian king.*Bas-relief from the Hall of a Hundred Columns, Persepolis.*

The king, wearing tiara and long tunic (*κάνδύς*), is seated on his throne, holding a flower and sceptre, with his feet on a foot-stool. Behind him stands an attendant with a flap to keep off flies. The relief is probably of the time of Xerxes.







558. PERSIAN ARCHERS.
Relief of Enamelled Tiles from Susa.

557. Persian chariot.

Relief from the Great Hall of Xerxes, Persepolis.



The relief represents subjects of the Persian king bringing tribute in the shape of a chariot and horses. Herodotus (iii. 106, vii. 40) speaks of Nisaeen horses which were bred in certain provinces especially for the royal stables. A cast of this relief is in the British Museum.

558. Persian archers.

Relief of enamelled tiles from Susa. Certain parts are restored, especially the heads.

The soldiers hold their lances with both hands. The butt-end of the lance is an apple—they are the *μηλοφόροι* of Herodotus (vii. 41). Their bows are held by the left arm on the left shoulder. Their dress is a long tunic with broad sleeves, apparently the *κάνδης*. On their feet they have laced shoes. They wear gold bracelets on their arms and pendants in their ears. The head-dress is a cord, twisted in cable fashion and bound round the head. Their quiver with bow-case hangs at the shoulder.



559. Persian soldiers.

Relief from Persepolis.

The soldiers in this relief are armed with the lance only; one of them carries a shield. The head-dress of the latter is a sort of tiara, probably made of metal with flutings; he wears a long tunic coming down to his ankles, and laced shoes. The other wears a felt cap, and jerkin, trousers and laced shoes.

560. Persian soldier.

From a Persepolitan Relief.

The soldier wears a head-dress, jerkin, and trousers similar to those worn by the right-hand figure in No. 559; he also has a lance with an apple at the butt (cp. No. 558). His short sword (*acinaces*) hangs by his side from a leather belt, and on his left side is his bow-case.



561. Persian tributaries.

Relief from the Great Hall of Xerxes, Persepolis.

The tributaries are introduced by a chamberlain, who has a wand of office. They bring offerings to the king of the best produce of their provinces, such as vessels, animals (cp. No. 557), etc. One of them carries what looks like a pair of scales, but is probably a yoke for carrying heavy weights.



This tomb is cut in the rock and is accessible by means of a ladder some 12 metres above the ground. The part of the façade has a colonnade of columns; the entrance to

563. A Persian satrap.

Silver coin (stater) in the British Museum. Fourth century B.C.

The satrap (possibly Tissaphernes) wears the usual satrapal head-dress with flaps (the top is not well preserved on the coin), and confined by a band. The coin was struck in the service of the Great King, for on the reverse it is inscribed ΒΑΣΙΛΑ for Βασιλέως. Where exactly it was issued we do not know, but no doubt in one of the Greek cities of the western coast of Asia Minor, possibly Colophon. The portrait is very remarkable, but the nose is more aquiline than it is represented in this illustration, which does scant justice to the force of the original.

**564. Mycerinus.**

Statuette in the Cairo Museum.

The king whom the Greeks called Mycerinus, but whose Egyptian name was Men-kau-ra, was, according to Herodotus, the son of Cheops (Khufu). For the stories told about him, see Herodotus, ii. 129-134. He built one of the pyramids at Gizeh. He reigned probably some time between 3700 and 3600 B.C. This statuette is thought to be contemporary with the king whose name it bears. The hieroglyphic inscription on the seat reads: King Men-kau-ra, within his tomb-chamber, beloved of the Apis-bull, living for ever, the Horus Ka-taui Men-kau-ra, giver of life for ever. A cast of the statuette is in the British Museum,

which also contains portions of a mummified body presumed to be that of the king himself, and fragments of his basalt



sarcophagus and wooden coffin (First Egyptian Room, Case A). These remains were found in his pyramid.

565. The god Apis.*Painting from a mummy case at Turin.*

Below the sign of heaven, and between two obelisks (?), stands the god Apis, with the disc on his head, and carrying on his back a mummy, above which the soul of the deceased is represented as a bird; below is a vase with offerings (?).

566. Mummy of a young crocodile.*In the British Museum, Egyptian and Assyrian Department, 21925.*

The Egyptians held the crocodile sacred (Herodotus, ii. 69), and therefore mummified it after death. The present specimen is a young one, being only $14\frac{1}{2}$ inches long. The same word (*ταριχεύειν*) was used for mummifying and for curing meat or fish.

567. Etruscan warrior.*Archaic bronze statuette from Todi in the British Museum.*

The warrior held a sword (?) in his right hand; on his left arm is a round shield. He wears a crested helmet,

with the cheek-pieces turned up, a short chiton, of which the lower end is just seen under the cuirass of scales; the



cuirass has shoulder-flaps and a fringe of flaps at the bottom. On his legs are greaves. The statuette is $12\frac{1}{2}$ in. high.

568. Etruscan bronze sword.

In the British Museum.



- The hilt was covered with ivory or some other material ;
one of three rivets which fastened it still remains in place.

570. Etruscan greaves.

In the British Museum.

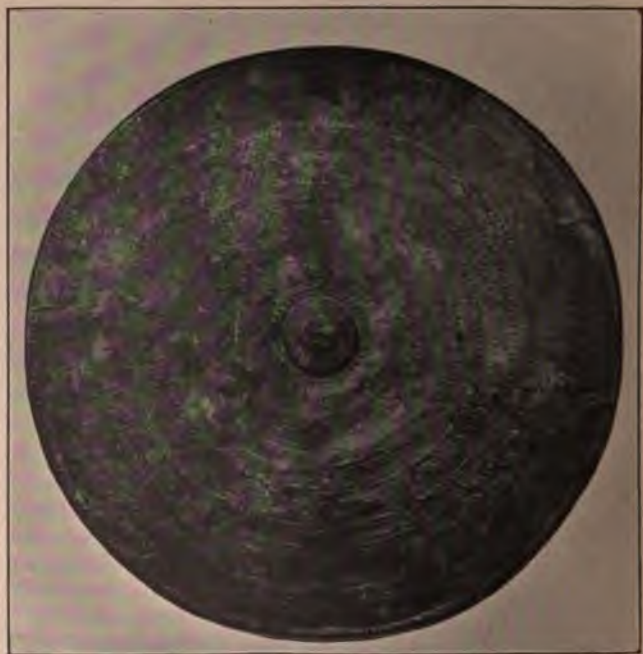


different pairs of greaves. That on
incised on the knee. The height
ies.

The length is $13\frac{1}{4}$ inches, but the end of the hilt is broken off.

569. Etruscan bronze shield.

In the British Museum.



The shield has a central boss (*umbo*), and is otherwise decorated with numerous concentric bands of ornament. Its diameter is 2 feet $11\frac{1}{2}$ inches.

570. Etruscan greaves.

In the British Museum.

Specimens from two different pairs of greaves. That on the right has a palmette incised on the knee. The height of each is just over 18 inches.

571. Gaulish helmet.

*Discovered in a Gaulish cemetery at Berru (Marne, Fr)
Fourth century B.C. (?)*



This bronze conical helmet was found in a grave containing various objects of bronze and iron, belonging to a period earlier than the Roman. It is not, however



572. Gaulish helmet.

In the Louvre.

This helmet was found in the North of Italy, where, as is well known, many Gaulish tribes were settled. It is possibly as early as the sixth century B.C.

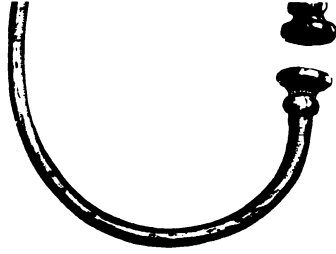
573. Gaulish war-trumpets.

Roman silver coin (denarius) issued by Decimus Brutus in 49 or 48 B.C.

In the British Museum.

The type consists of two Gaulish trumpets (the name is given by Greek writers as *κάρπρον* or *κάρπυξ*), the mouths of which have the form of grotesque monsters' heads. Accompanying them are two shields—one oval, the other circular. Decimus Junius Brutus was adopted by A. Postumius Albinus, and was then known as D. Postumius Albinus Bruti filius. The coin is therefore signed **ALBINVS BRVTI. F.** Brutus served brilliantly under Caesar in Gaul—hence these symbols of Gaulish warfare—and was one of the Dictator's murderers.





575. Gold 1

In the British Museum. From

This gold armlet (*armilla*) is
lines, and the ends are funnel
shaped. It is of the earlie
Celtic period—*i.e.* hardly late
than the fourth century B.C
and probably earlier. Simila
armlets are found in other Celti
countries, *e.g.* Ireland. The
varv verv greatlv in size. an

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